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MARCH, 1940

Biennial Conference Issue



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Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE
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(Comprising the Music Educators National Conference)

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VOLUME XXVI, No. 5

MARCH, 1940

CONTENTS

Advertisers' Index.....	4
Notes from the Field.....	6
Editorial Comment.....	11
Music Education on the March. <i>Grace V. Wilson and Mary E. Ireland</i>	15
Graduate Study in Music Education. <i>Karl W. Gehrkins</i>	19
Why No Great Women Composers? <i>Carl E. Seashore</i>	21
Music and American Youth on the Air.....	22
The Preparatory Instruments. <i>Lawrence W. Chidester and Arnold M. Small</i>	25
Teacher Training—Then What? <i>Henry H. Farnol</i>	27
Music Educators National Conference at Los Angeles.....	28
Must College Bands Be Subsidized? <i>Leo J. Dvorak</i>	40
"And How Is Your Phonograph?" <i>George E. Beggs, Jr., and Carl C. Brigham</i>	44
Music Week in Sandusky. <i>Eulalie E. Shaw</i>	50
Slow Practice vs. Fast Practice. <i>Jacob Kwakwasser</i>	52
The Appreciation Racket. <i>W. H. Hodgson</i>	54
Book and Music Reviews.....	56
State, District and Regional News.....	64
National School Music Competition-Festivals.....	74
Ad Libitum. <i>Eulalia S. Buttelman</i>	90
Straight from Headquarters.....	92
Exhibitors' Columns.....	96

THE MUSIC EDUCATORS JOURNAL is issued six times a year (September, October, December, February, March, May).

SUBSCRIPTION: \$1.00 per year; Canada \$1.25; Foreign \$1.75; Single Copies 25c.

EDITORIAL BOARD (1938-40): Edward Bailey Birge, Chairman; John W. Beattie, Charles M. Dennis, Karl W. Gehrkins, Marguerite V. Hood, James L. Mursell, Paul J. Weaver, Grace V. Wilson.

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BUSINESS AND EDITORIAL OFFICE: 64 East Jackson Blvd., Chicago, Ill.

CONTRIBUTIONS: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

Entered as second class matter September 21, 1934, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

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Advertisers' Index

American Book Company	3
Birchard & Co., C. C.	Back Cover
Boosey-Hawkes-Belwin, Inc.	45
Boston Music Company	85
Boston University	75
Buescher Band Instrument Company	72
Chart Music Publishing House	82
Chicago Conservatory of Music	75
Chicago Musical College	63
Church Co., John	47
Cincinnati Conservatory of Music	69
Clark-Brewer Teachers Agency	88
Christiansen Choral School	70
Continental Music Co., Inc.	84
Cundy-Bettoney Co., Inc.	63
Dieges & Clust	88
Ditson Co., Inc., Oliver	48, 49
Eastman School of Music	76
Educational Music Bureau, Inc.	8
Educational Music Magazine	80
Elkan-Vogel Co., Inc.	8
Elkhart Band Instrument Company	60
Feist, Inc., Leo	77
Fillmore Music House	4
Fischer, Inc., Carl	7
Fischer & Bro., J.	87
FitzSimons Company, H. T.	82
Flammer, Inc., Harold	51
Fox Publishing Co., Sam	41
Galaxy Music Corporation	43
Gamble Hinged Music Co. 6, 75, 76, 81, 85	
Ginn and Company	10
Gray Co., H. W.	83
Gretsch Mfg. Co., The Fred	59
Harms, Inc.	26
Haynes Co., Wm. S.	77
Hinds, Hayden & Eldredge, Inc.	80
Jacobs, Inc., Walter	82
Jenkins Music Company	53
Juilliard School of Music	73
Kjos Music Co., Neil A.	86
Kratt Co., Wm.	74
Lyon & Healy	5
Lyons Band Instrument Company	86
Marks Music Corp., Edward B.	86
Martin Band Instrument Company	74
Miessner Music Co.	34
Mills Music, Inc.	61
Mitchell Mfg. Co.	88
Music Service Press	78
National Academic Cap and Gown Co.	82
National Music Camp	95
New York University	67
Northwestern University	65
Pan American Band Instrument Co.	79
Paysen Mfg. Co.	81
Pedler Co.	83
Pennsylvania State College	73
Presser Co., Theodore	91
RCA Manufacturing Company	31
Rayner, Dalheim & Co., Inc.	78
Ricordi & Co., G.	55
Schirmer, Inc., G.	9
Schmitt Music Co., Inc., Paul A.	83
Schroeder & Gunther, Inc.	89
Sherwood Music School	76
Silver-Burdett Company	Cover Two
Southern Choral School	73
Summy Co., Clayton F.	89
University of Cincinnati	69
University of Southern California	70
Trowbridge-Perry Publications	82
Victor Publishing Company	57
Volkwein Bros., Inc.	61
Washington State College	71
Western Reserve University	71
White Company, H. N.	Third Cover
Willis Music Company	6
Wood Music Co., B. F.	81
York Band Instrument Company	1

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More complete information concerning the festival is contained in Iowa University Extension Bulletin No. 472.

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Additional M.E.J. Club. Enrollments of students from teacher-training institutions in Music Educators Journal Subscription Clubs include the following since last report: University of Southern California, Los Angeles (25); Stetson University, Deland, Fla. (20); Kansas State College, Manhattan (20); State Teachers College, Trenton, N. J. (6); State Normal School, Fredonia, N. Y. (31); Potsdam State Normal School, Potsdam, N. Y. (52); Kent State University, Kent, Ohio (25); Juniata College, Huntington, Pa. (17).

Missouri School Music Competitions. The annual school music competitions for Missouri which are included with the state interscholastic meet will be held at the University of Missouri, Columbia, April 26-27. University of Missouri Bulletin, Vol. 40, No. 19, contains full information about the events. Theodore F. Normann at the University of Missouri is in charge of local arrangements.

Arthur E. Westbrook is the new director of the school of music at the University of Nebraska, Lincoln. Mr. Westbrook was formerly dean of the music school at Illinois Wesleyan University, Bloomington, Illinois.

Oklahoma Band and Orchestra Association. About sixty directors of Oklahoma high school and college orchestras attended the two-day clinic of the Association held February 2 and 3 at the University of Oklahoma. One of the principal aims of the clinic was the interpretation of state and national contest numbers for 1940. Fifty-two contest numbers were played for the visiting directors by the University symphony orchestra, directed by Paul S. Carpenter, chairman of the clinic.

Volkwein Bros., Inc., Pittsburgh, Pennsylvania, pioneers in the general music field, announce that they have added to their publications the entire catalogs of the following firms: Ellis B. Hall, Amarillo, Texas; W. R. Dalbey Music Company, Omaha, Nebr.; Bellefield Publishing Company (Danny Nirrella, Prop.), Pittsburgh, Penna.; Caton Publishing Company, Los Angeles, Calif.; Dillon W. Crist, Alliance, Ohio; J. E. Agnew, Des Moines, Iowa.

K. Elizabeth Ingalls, former supervisor of music in the Westfield (N. J.) Public Schools, is now instructor in the Music Department of the New Jersey State Teachers College, Trenton. Miss Ingalls is president of the New Jersey Department of Music.

Robert B. Walls has accepted the position of assistant professor of music at the University of Idaho, Moscow. Mr. Walls was previously at the State Teachers College, Valley City, North Dakota.

Ivan G. Eberle, widely known educational department representative of Gamble Hinged Music Company, who was hit by an automobile while crossing a Chicago street, is slowing mending from the combination of injuries, which included bad breaks of both legs and a broken pelvis. He is in Jackson Park Hospital, Chicago.

Josephine G. Duke, supervisor of music for the Bayonne (N. J.) Public Schools, announced her retirement effective January first, due to recent poor health. Miss Duke has a splendid record of educational service, having taught music in the schools for thirty-eight years, thirty-two of which were in New Jersey. She has also been very active in the various music education organizations, particularly the Department of Music of the New Jersey State Teachers Association, and has been a member of the Music Educators National Conference since 1919.

G. SCHIRMER'S

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S S A

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S A

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T T B B

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S A B

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THE WORLD OF MUSIC

Music Educators Journal

Vol. XXVI

64 East Jackson Blvd., Chicago, Ill.

No. 5

Official Organ of the Music Educators National Conference and of the Six Sectional Conferences and Associated Organizations
Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Charles M. Dennis, Karl W. Gehrke, Marguerite V. Hood, James L. Mursell, Paul J. Weaver, Grace V. Wilson

EDITORIAL COMMENT

The Conference—1940

PERHAPS the one most striking influence upon its members of the Music Educators National Conference comes from its making of them a perfect illustration of integration. It has given them unity of spirit and purpose. If this is not integration, we shall have to go to Los Angeles to become better informed, for it was in the pioneer and daring commonwealth of California that integration was first discovered and brought to light, and where its successful cultivation and development has been the envy of her less fortunate sister states.

We love the Conference for what it has done for us and to us, for its never satisfied ideals, its lofty standards, its encouragement of excellence, and its relentless pursuit of truth—all that the nation's children shall come into their true musical heritage.

EDWARD B. BIRGE

We Should Do Something About It

ELSEWHERE in this issue there appears an article under the title, "And How Is Your Phonograph?" It is hoped that what may appear as a facetious question will be taken seriously and the article given careful reading. The article presents a report by Professor Brigham and Mr. Beggs, who is an electrical engineer, on a survey of phonographic equipment available for examinations in music at college entrance examination board centers. The report serves as a sharp reminder that the persons responsible for musical equipment in schools and colleges apparently do not take their stewardship very seriously, judging by the outmoded phonographs and records which are all too common, not to mention the familiar weather-beaten piano badly out of tune and in need of repairs.

It is true that institutional equipment—desks, chairs, typewriters, pianos, phonographs and records—are all subjected to constant use; for which reason it should be someone's business to see that they are kept in good playing condition, bearing in mind that any kind of property which is used by everybody is treated with scant respect as compared with that which is one's very own.

It is certainly a reproach to our profession that Professor Brigham finds so many schools badly equipped to do the work they have asked the examination board to do. Speaking generally, our children and youth are deserving of the very best recording equipment. Nothing but the best tone quality is good enough for listening lessons, and for talent testing the best recording machines are equally important.

EDWARD B. BIRGE

Music Education Research Council

THE Music Education Research Council is a group of eighteen members of the Music Educators National Conference who have been asked by the membership of the Conference to accept the responsibility for a continuous study of the many problems that concern music education. Each member who serves on the Council is keenly aware of the honor received and also is conscious of the tremendous responsibility that such an office places upon him.

The work of the Council is concerned entirely with the formulation of brief and pertinent reports arrived at after deliberate study and consultation; these reports being then presented to the whole membership of the Conference for approval or rejection, and if approved, becoming the official educational policy of the organization. In no case does the Council assume administrative, executive, or publicity functions.

At the present time, the Council is working on two major studies: first, an outline of a program for music education; and second, a study of the problems of teacher training and certification. Both of these projects are nearing completion.

A word or two concerning the plan of work followed by the Council may be of interest. In line with present-day educational thinking, it was first determined that a course of study should not be a short, empirical list of purposes and achievements. With this in mind, the members of the Council were divided into committees charged with the study and preparation of material for different grade levels. As each committee submitted its first report, the philosophy and function of music education was strongly stressed. Then the Council viewed the problem from the standpoint of help to new, inexperienced teachers and to those who perhaps would like to have some backing in their zeal to increase the musical activity in their own school systems. The Council realized that, in effect, it was producing one more general treatise on the value of music in education, rather than meeting what seemed to be its precise purpose of stating clear and logical purposes and attainment possibilities in the field of music.

The next step was to organize a definite and clear outline for the material, sending the outline back to all of the committees concerned, together with their preliminary reports, so that in the rewriting we might produce a result most serviceable to the teaching fraternity.

At the present moment, all of these steps have been followed, and the final report is now being written to conform to the outline which will soon be presented to

the members of the Conference. This is mentioned so that each member of the Conference may know that the Council group is making every effort to prepare those reports and bulletins which seem to be in most demand by the music educators of our country.

I believe that in justice to all who have served on the Music Education Research Council, I should point out that this Conference post not only involves an enormous amount of time and hard work, but, in addition, an actual expenditure of money, for the Council members pay their own traveling expenses. In the case of some of our members who have been on the Research Council for a good many years, participation in this very important work of our organization has involved what is virtually a "free-will" offering running into impressive figures. This statement is made because I am anxious to have Conference members know the seriousness with which their representatives on the Council carry on the program. The members of the Council are happy to do this work and are confident that it will result in ultimate good for music education.

RUSSELL V. MORGAN
Chairman, Music Education Research Council

The Junior Colleges

ONE of the distinctive features of the 1940 biennial meeting of the Music Educators National Conference at Los Angeles will be the contributions made by the Southern California Junior College Music Association and the National Committee on Music in the Junior Colleges. Recent statistics indicate that the junior college movement is gathering momentum throughout the nation. Enrollments have increased from 155,588 to 196,510 in the last year—a growth of 20 per cent, the greatest ever reported, according to W. C. Eells, executive secretary of the American Association of Junior Colleges. There are now 575 junior colleges in the United States, and California leads the nation with 64 junior colleges, enrolling 73,669 students. Los Angeles City College, with 6,687 full-time students, now has the largest full-time enrollment of all junior colleges in the country. There are many other junior colleges in the Los Angeles area, and music receives special attention in most of them. The Southern California Junior College Festival and the section meetings on Junior College Music at Los Angeles should have particular significance.

Speaking of the Yearbook

A VETERAN MEMBER of the Conference, who, by the way, is head of the department of public school music in a well-known university, said: "I certainly was surprised to learn that because of the small number of *Yearbooks* purchased in recent years, the unit production cost has been so much higher than the established selling price. This can only mean that a relatively small number of the members of our profession have been making use of what I regard as the most important book published in this field. I cannot believe that the *Yearbook* non-buyers have given the matter serious thought, or they would realize that they have been neglecting both an important opportunity and an important duty. Apparently our professional consciousness needs a hypodermic, and the recent attention drawn to the *Yearbook* by the Executive Committee should have the effect of a tonic for those who need to be aroused from lethargy in this regard."

Proposed Revision of the Constitution

MEMBERS of the Music Educators National Conference will be interested to learn that the proposed revision of the Constitution, published in the February issue of the *JOURNAL*, has been received with general approval. As had been predicted by previous tests of opinion, there is practically unanimous favor for the proposed affiliation with the National Education Association as provided in Article X of the new Constitution. Equally impressive was the reception accorded the plan for readjusting the organization structure to meet the needs entailed by anticipated growth, and to extend the Conference plan of union and affiliation to include participation of state music educators associations and the existing auxiliary organizations. The many letters received by the committee portray the widespread concern for the welfare of their professional organization which even the busiest musical educators exercise. The committee particularly acknowledges the many constructive suggestions which have been made. Certain of these suggestions have been acted upon by mail, with the result that a number of minor changes in the original draft of the revision have already been made. All of the suggestions are receiving consideration and will be passed upon before the committee makes its final report at the Los Angeles meeting.

The proposed revision of the Constitution is based on the developments of a decade, and embodies the results of careful investigation of all factors involved. The consummation of the project by the adoption of the proposed revision will mark a very important step in the progress of the Conference. It is a step which should not be taken without the full understanding and support of the membership-at-large. Therefore, it is urged that Conference members who have not yet done so, carefully study the document printed in the February *JOURNAL*, and also the analysis and introductory statement which precede it.

The committee expresses sincere appreciation to all who, by supplying comments and suggestions or other assistance, have in no small degree shared with the committee the rather heavy responsibility which it has assumed in behalf of the Conference.

RICHARD W. GRANT

[Personnel of the Committee on Constitution Revision: George H. Gartlan, Mabelle Glenn, A. R. McAllister, Russell V. Morgan, Glenn Gildersleeve, Herman F. Smith, Richard W. Grant, Chairman.]

M. E. N. C. at Hollywood

MUSIC EDUCATORS generally, whether or not so fortunate as to be present at the biennial convention in Los Angeles, appreciate the significance of the "Day in Hollywood" announced by President Louis Woodson Curtis. The increasing importance of motion pictures and the radio in music education has long since been recognized. Previous conventions have given much attention to the subject of radio in music education, and a variety of special features have been provided through the coöperation of the broadcasting companies. In Hollywood the National Broadcasting Company and the Columbia Broadcasting System have made extensive plans for contributions which are among the outstanding features of the convention week. This is the first time, however, that the Conference has had opportunity to go behind the scenes in the motion picture industry. Everyone who read the article by David Bruno Ussher

in the February JOURNAL will particularly appreciate the vital importance of this contact.

One of the Los Angeles Convention features in this connection is announced in a press release issued by the publicity department of Paramount Studios, which states that members of the Conference will be guests of Paramount during the afternoon of the "Day in Hollywood" (April 4). A demonstration of music recording for the screen, given on a sound stage under the supervision of Louis Lipstone, head of the music department, will feature Allan Jones and Suzanna Foster, child singing marvel, both of whom will star in the forthcoming Paramount picture, "Interlochen."

National Music Camp Feature Film

GOOD NEWS travels fast. Therefore, the reference to Interlochen in the preceding paragraph will hardly need amplification here. However, the facts are of sufficient moment to warrant including something for the records in this issue of the JOURNAL. The following is quoted from a special to the *New York Times* by Douglas W. Churchill, published in the February 5 issue:

"Interlochen," a musical of youth based upon the National Music Camp at Interlochen, Michigan, will be made for Paramount by Andrew L. Stone. Allan Jones and Suzanna Foster, featured in Stone's recent "Life of Victor Herbert," will be starred. Dr. Joseph E. Maddy of the faculty of the University of Michigan and founder of the camp, has been engaged as technical adviser. Ann Ronnell conceived the idea and will write the music and lyrics. The picture will be made this summer at Interlochen with the 360 boys and girls who attend serving as performers.

It was in 1926 that Mr. Maddy organized and conducted the First National High School Orchestra for the biennial convention of the M.E.N.C. at Detroit. Since that time national, state, sectional and district high school bands, orchestras and choruses by the score

have contributed to the general development in music education. Meanwhile, the National Music Camp, the vision of which grew out of the enthusiasm of the members of the First National High School Orchestra, has for more than a decade carried on its vital missionary work, thanks to the dauntless spirit of Mr. Maddy, Mr. Giddings and their supporters. The importance of the promised feature film, from the standpoint of all music educators, is obvious. It will also serve to draw attention to the importance of an institution which probably more than a few in our field have been prone to take too much for granted.

National Music Week

THERE probably is no activity of greater potentiality in the integration of school and community music interests than National Music Week. It seems unlikely that any alert music educator would neglect the opportunity which this annual event affords the school music department to serve and to be served. The permanent keynote for the observance—"Promote American Music"—in itself suggests methods and procedures whereby school music supervisors and teachers can identify themselves and their students with one of the most wholesome and praiseworthy "weeks" to which people of the United States are asked to dedicate their special attention.

Whether or not it is consistent to attempt much or little, there should be some recognition of Music Week in every school. If it is possible to give extended co-operation to the local music committee—or organize one, should none exist—so much the better. Valuable helps and suggestions may be secured by writing to C. M. Tremaine, Secretary of the National Music Week Committee, 30 Rockefeller Plaza, New York, N. Y.



CALIFORNIA - WESTERN BIDS YOU WELCOME

Immediately following the election at the 1939 meeting of the California-Western Music Educators Conference in Long Beach, this official group met with National President Curtis to discuss plans for the 1940 biennial. Since that time, in the ever-accelerating activities preparatory to the national meeting, California-Western Conference, the Southern District and all other units of the state and section have been very much in evidence. Los Angeles and California-Western are ready to welcome you! In the picture, seated, left to right: William E. Knuth, National Director, San Francisco; Gertrude J. Fisher, National Director, Long Beach; Glenn H. Woods, President, Oakland; Helen Dill, First Vice-President, Los Angeles; Clarence Heagy, Second Vice-President, Fresno. At the rear, standing: Mary E. Ireland, Past President, Sacramento; Louis Woodson Curtis, President, M.E.N.C., Los Angeles; L. Alice Sturdy, Retiring Treasurer, Los Angeles; S. Earle Biakeslee, Retiring President, Ontario; Amy Grau Miller, Retiring National Director, Pasadena. Not in picture: Norman E. Pillsbury, Treasurer, Oakland.



LOUIS WOODSON CURTIS

President

Music Educators National Conference

1938-1940

Music Education on the March

GRACE V. WILSON AND MARY E. IRELAND

AMONG THE THOUSANDS of men and women who are now members of the profession represented by the Music Educators National Conference, only a few have firsthand knowledge of the history of the organization since its inception a third of a century ago. Indeed, to many who have entered the field in recent years, the "Conference" is something that has always existed; without much thought the newcomers accept the Conference and its achievements as their professional inheritance—often without any thought at all. This is to be expected. It is the way of life.

If there is regret on the part of some of us that not all of the younger music educators evidence the same degree of professional zeal and "Conference spirit" that imbued our pioneers in school music, let us bear in mind that this is the new era for which the Conference founders made preparation. The very advent of many thousands into the field so recently pioneered by a mere handful of people, automatically submerges the "missionary" zeal which formerly motivated the group—and each individual. Nevertheless, although we are organized and geared to meet this new situation, it is quite evident that, fundamentally, the same kind of zeal and the same spirit of earnestness and enthusiasm prevail as in the days when our numbers were fewer and our tasks greater.

It is a fact, therefore, that whether young or old in the field, and whatever our respective assignments therein may be, we are missing an opportunity if we do not all share the inspiration, the professional pride and satisfaction which can be derived from full knowledge and appreciation of the Music Educators National Conference and its significance as a coöperative enterprise.

It is impossible for us to compute, in terms of professional, musical and educational values, the contributions made in the past thirty-three years by thousands of supervisors and teachers, who, through the medium of this organization, have given unstintingly of their time and energy. And we know that it requires more than work, thought and hours to instigate a great nationwide movement; there must be self-dedication to a cause; there must be the kind of faith and enthusiasm that were manifested by the Conference founders. Musically, educationally and professionally, we are where we are today

because of this unselfish devotion on the part of those who blazed the trail which has now become a broad, well-marked thoroughfare. Over that right of way, music education has steadily marched forward. It is the purpose of this article to review some of the mile-

posts in the history of the M.E.N.C. which represent points of progress along the line of march, and to discuss some of the later developments which have so vastly extended the influence of our organization.

According to Edward B. Birge's *History of Public School Music in the United States*, a few school music societies had been organized before the Supervisors Conference came into being, but each one existed only for a short time. Probably the two best known of these were the New England Public School Music Teachers Association, which was organized in 1885, and the Society of American School Music Supervisors, which was organized in 1899. As early as 1876, public school music was recognized as a phase of education which should be given serious consideration, and in 1884 a music section was established by the National Education Association; later several state teachers associations organized music departments.

The music section of the National Education Association soon attained wide recognition, and each year saw an increasing number of music teachers in attendance at meetings of the section. Supervisors realized that their coming together for discussion and study had great educational value and that school music was making real progress because of these meetings. As a result of the many discussions, standards were raised, committees were appointed to formulate courses of study, thought was given to supervisory training, and many other problems received serious consideration.

By 1906, many supervisors had become "convention conscious," and the music sections of the state associations and of the National Education Association had created a great deal of interest. Many of the leaders in the school music field had begun to think about having a separate organization, but it was not with this in mind that Phillip C. Hayden, supervisor of music in Keokuk, Iowa, and editor of *School Music*, wrote in November, 1906, to a number of supervisors inviting them to a meeting in his city.

AT THE SIX Sectional Conference meetings in 1939, through the coöperation of the National Executive Committee and the Sectional Conference Executive Committees, officers and former officers of the National and Sectional Conferences gave addresses on the general subject of the business administration and financial program of the Conference, the functions of the business office and its relationship to the various Conference activities. The speakers were President Louis Woodson Curtis; Past President Joseph E. Maddy; Ethel M. Henson, past president of the Northwest Conference; Richard Grant, member-at-large of the National Executive Committee and past president of the Eastern Conference; Grace V. Wilson, past president of the Southwestern Conference; and Mary E. Ireland, past president of the California-Western Conference. Statistics and general information embodied in the addresses prepared by these speakers were secured from the Conference business office and other sources. This article represents a composite of the addresses prepared by Miss Wilson and Miss Ireland, with material from the other four addresses, supplemented by such editorial additions as have been required to organize the whole into a comprehensive and up-to-date presentation. The editors feel that the article not only gives an interesting and illuminating review of the history of the Music Educators National Conference, but is also of exceptional value from an institutional standpoint, disclosing as it does many vital points in regard to the administration and operation of the organization and the functioning of the business and publication office.—The Editors.



Music Educators National Conference Headquarters

Glimpses of the offices at 64 East Jackson Boulevard, Chicago—business and publication headquarters of the Music Educators National Conference and its associated organizations. Space and equipment have been increased about forty per cent since the opening of the offices in 1930, and the staff has been more than doubled.



In an article on "The Founding of the Conference," published in the March-April, 1932, issue of *School Music*, Van B. Hayden (son of Phillip C. Hayden) stated that his father wrote to some thirty supervisors in the middle west, inviting them to visit the Keokuk schools. In his letter Mr. Hayden said he would like to have the entire group come at the same time to observe some experimental work in rhythm-forms and, in addition to the demonstrations he would give if the meeting could last two days, there would be time to discuss problems which would be of interest to all. Most of the supervisors who received the invitation responded enthusiastically, and so the January-February, 1907, issue of *School Music* issued a call urging all interested supervisors to attend a school music supervisors conference at Keokuk. This call was signed by twenty-five supervisors. Later the official board of the National Education Association Music Section was asked to appoint a committee to arrange a program—and on April 10, 1907, 104 teachers from sixteen states were assembled in Keokuk. On the second day of the meeting there was such enthusiasm that the "Supervisors Conference" was organized with a membership of sixty-nine. Thus, did the invitation to a two-day meeting result in the inception of what was destined to be one of the most significant musical organizations in the world. Little did Phillip Hayden and the supervisors who met with him in Keokuk realize that they were laying the foundation for a movement in education which was to bring the influence of music directly into the experience of millions of men, women and children, and through this experience the lives of countless numbers of people would be changed for richer, fuller living.

From the beginning the Conference was an aggressive, progressive and enthusiastic organization, and in 1910, when the group met in Cincinnati, a constitution was adopted. At this meeting the name was changed from "Supervisors Conference" to "Music Supervisors National Conference." At the 1914 meeting in Minneapolis, an important step was taken in the decision to publish an official magazine. The new magazine was issued four times a year and was distributed free to all teachers who were interested in school music, whether they were members of the Conference or not. The name adopted for the magazine was *Music Supervisors Bulletin*, but this was changed in 1919 to *Music Supervisors Journal*. In 1934 the present title was adopted to correspond with the renaming of the organization as the Music Educators National Conference.

In 1917 at the Grand Rapids meeting there was an important departure from the previous programs. The attendance at the Conference was now large enough to warrant the addition of round table meetings, and these were included so that many more phases of music could be discussed than could have been presented in general sessions. Thus began the expansion which has been evidenced in meetings and all activities of the Conference year by year since that time.

In 1918 at Evansville, Indiana, an Educational Council of ten members was elected to study school music problems. This was indeed a vital step, for it initiated the tremendous service rendered over all these years by our Research Council. At the meeting in 1921 at St. Joseph, Missouri, the Educational Council presented two

reports—one on "A Four Year Course for Training Supervisors" and the other, "A Standard Course in Music for Elementary Grades." Following this meeting, these reports were published for distribution.¹

At the Cleveland meeting in 1923 the Educational Council became the National Research Council of Music Education, and the membership was increased from ten to fifteen members. Later the name was changed to Music Education Research Council, and in 1938 the membership was increased to eighteen. No higher recognition in the field of music education can be given than to be elected to the Research Council.

One of the festive occasions of the Cleveland meeting was the first Pioneers Breakfast, when the Conference founders lived again in the memories of the Keokuk conference. Here began the Founders Association as a fountainhead of Conference spirit and power.

In 1924 at Cincinnati, in addition to the general programs, there were thirteen sectional meetings. By this time the Conference had grown to such proportions that a biennial plan was being discussed. Conference leaders felt that music in every section of the country would be greatly benefited by sectional conferences which would reach the many teachers who, because of long journeys and the expense incurred, could not afford to attend a national meeting. In other words, if teachers could not go to the Conference, the Conference would go to them. The Eastern and Southern Conferences, which had been organized for some time, had proved the truth of the theory that sectional meetings would help many teachers whom the national meetings might never reach. Therefore, at Kansas City in 1925, the Conference adopted the biennial plan whereby the National Conference convenes in the even years and the Sectional Conferences in the odd years. In 1926 at Detroit, the North Central and the Southwestern Conferences were organized.² The Northwest Conference had its inception in 1927. California had had an organization for several years, but did not affiliate with the National until 1930. In 1932, three adjoining states were taken into the California Conference and the name was changed to the California-Western Conference.

At this point, reference should be made to two other important factors in the development of the Conference and its service to the school music profession:

(1) It would be hard to estimate the total contribution made by standing and special committees—serving in educational, functional and promotional capacities. Thousands of hours of professional time have been devoted to study, planning and plain hard work by these committees since the early years of the Conference, and at

¹ One of the most widely used publications in the school music field is this first bulletin published by the M.E.N.C., now in its seventh printing, and officially titled *Music Education Research Council Bulletin No. 1—Standard Course of Study and Training Courses for Supervisors*. Many reports made since by the Research Council have been adopted by the Conference and printed in bulletin form. At present the Council is completing a major work in "A Program for Music Education—Preschool, Kindergarten, Elementary and Secondary," referred to elsewhere in this issue.

² It was in Detroit in 1926 that the music educators of the nation were electrified by the first National High School Orchestra, conceived, organized and conducted by Joseph E. Maddy. The next year the Department of Superintendence (now the American Association of School Administrators) heard the National High School Orchestra at the Dallas convention, and as a result wrote into the records an emphatic endorsement of music as an essential in education. The subsequent presentation at Chicago in 1928 of the National High School Chorus conducted by Hollis Dann, as well as another National High School Orchestra, and the wide vogue of sectional, state and substate high school orchestras, bands and choruses, are matters of current history. This year at Los Angeles we have the National High School Orchestra, Band and Chorus, National Junior High School Orchestra and National Junior College Orchestra, with the Southern California Junior College Festival Chorus.

one time or another virtually all of the members of the profession who have affiliated with the Conference over a period of years have served upon or coöperated with these committees.

(2) Another important contribution which is beyond anyone's ability to fully comprehend has been made by the state chairmen. Altogether, hundreds of Conference members have rendered service as state chairmen—and their labors have been largely unheralded—but not unappreciated. It is they who brought the Conference and its work into direct contact with the school music teachers throughout the country, and though membership promotion has been their major function, they have served in many other ways. With the advent of the state associations, the state chairmen became the liaison officials between the state and national organizations. Later, those state organizations which became units of the Conference assumed the functions which formerly had been assigned to the state chairmen; the president of each such affiliated association technically occupied the position of state chairman. Today, we have a constantly growing number of state affiliates, but there are still many states in which the state chairmen carry on as before, and, in quite a number of instances, the presidents of state associations not yet affiliated with the Conference serve also as state chairmen.

Some day a section of the *Yearbook* should be dedicated to the state chairmen, and a list should be printed giving the names of all who have shared in this work which has been so vital to our organization—particularly at the time of the inauguration of the united Conference plan. Since the state chairmen simultaneously served the National and the respective Sectional Conferences, they had much to do with the fusion of interest and effort which made the united Conference plan a success from the outset.

The tremendous growth of the united Conferences brought a new problem. By 1928 it was apparent that steps must be taken to establish a central business management for the National and Sectional Conferences. Until this time the presidents had borne the responsibility of both the educational and the business phases of Conference administration. The duties of the national president and the other officers, especially the second vice-president and the treasurer, had become so arduous that these officers could no longer perform them and still do justice to their professional positions. Anticipating still greater expansion, it was decided the Conference officers must have assistance.

This step had been under consideration since about 1922, when Karl W. Gehrkins during his term as president of the National Conference appointed a committee to investigate the possibilities of establishing a business office, but no definite action was taken because no funds were in sight. From that time on, however, the subject was discussed more and more, and finally, during the administration of President Mabelle Glenn (1928-30), a committee on business administration³ was appointed. This group presented a plan whereby they believed a central office with an Executive Secretary might be financed. In the report to the Conference the Committee made the following statement which set

forth the duties that were to be allocated to the Executive Secretary:

"The Executive Secretary, under the direction of the Executive Committee, shall handle all business details of the Conference, including (1) the present business duties of the president; (2) the handling, under bond, of all Conference funds now administered by the treasurer; (3) the business management of the publication offices; (4) the sale of convention space now administered by the officers of the Music Education Exhibitors Association; and (5) all other business responsibilities now existing in the Conference."⁴

After many hours' work, the Business Administration Committee compiled a revision of the Constitution, making provision for the business office and for other needed changes, and the Conference adopted the proposed revision in 1930 at Chicago. The newly-elected Executive Committee⁵ was authorized to choose a location for the office and to appoint a secretary. This last assignment was not an easy task because the person who was to assume the secretaryship must be a combination businessman, editor, publisher, and organization executive, and furthermore, must know something of music. After considerable deliberation, C. V. Buttelman of Boston was appointed Executive Secretary. Later on, Vanett Lawler, who also has unique qualifications for this type of work, and who was engaged as a member of the staff shortly after the office opened, was made Assistant Executive Secretary and Assistant Managing Editor of the *JOURNAL*. Chicago, because of its central location, was chosen as the city where the office should be established. The office opened during the summer of 1930, but did not get under "full steam" until 1931.

During this period another item of especial significance in the more recent history of the Conference was the change made in the policy of the official magazine, the *Music Supervisors Journal*, the title under which the periodical was published at that time. Ever since its founding in 1914, the magazine had been distributed free to all interested school music supervisors and teachers. At first four issues were published during each school year; later five, which was the number of issues in each annual volume when the business and publication office was opened in 1930 in Chicago.

Year by year the *JOURNAL* grew in educational value, in circulation and in size, and although from the outset there was generous advertising patronage, postage and mailing costs increased as the distribution and the per copy weight and printing cost increased, leaving only a small balance from the advertising revenue to pay for necessary clerical and overhead costs. All this represented a tremendous achievement, for the *JOURNAL* had become an established and widely recognized periodical. But it was distributed free; and it was edited and published by a voluntary officer! With the opening of the business office, therefore, a new policy was indicated, for among other things it seemed necessary to take advantage of Uncle Sam's second class mailing privilege and thus effect a material reduction in the cost of distribution. To accomplish this, certain requirements

CONTINUED ON PAGE EIGHTY-FOUR

³ Personnel of 1928-1930 Business Administration Committee: C. C. Birchard, George Oscar Bowen, Hollis Dann, Franklin Dunham, Peter W. Dykema, George H. Gartlan, Karl W. Gehrkins, Mabelle Glenn, Charles E. Griffith, Earl L. Hadley, Joseph E. Maddy, Frances Dickey Newenham, Victor L. F. Rebmann, J. Tatian Roach, M. Claude Rosenberry, Herman F. Smith, Herman Trutner, Jr., Paul J. Weaver, Grace V. Wilson, Grace P. Woodman.

⁴ *Music Supervisors Journal*, March, 1930, p. 5.

⁵ Members of the Executive Committee (1930-1932) which supervised the opening of the business office: Russell V. Morgan (president), Mabelle Glenn (1st vice president), Max T. Krone (2d vice president), Frank A. Beach, Ada Bicking, Walter H. Butterfield, Karl W. Gehrkins.

Graduate Study in Music Education

KARL W. GEHRKENS

Oberlin Conservatory of Music, Oberlin, Ohio

ABOUT TWENTY YEARS ago, the Music Education Research Council was projected and launched by a small group of us who felt that there was great need for a more careful and more lengthy study of certain large problems of music education than could be attempted by the Conference as a whole. Two of the problems that came up for discussion almost immediately were (1) the need for some sort of a standard course of study for the first eight grades, and (2) the desirability of longer and better courses for prospective music supervisors, and the question of what should be the content of such courses.

I happened to be the Council member who was chosen as chairman of the subcommittee which was appointed to make a study of the whole matter of educating the music supervisor. After a little thought, I proposed to the Council that the committee be directed to work along two lines: (1) To ascertain which institutions were offering training courses for supervisors of music and what the length and content of these courses was at that time. (2) To ascertain what kind of training the prospective music supervisor needed to fit himself most adequately for his work in the schools. I also asked the Council to authorize the committee to assume that the proposed new course would be four years in length, culminating in a degree. There was considerable opposition to this proposal, for most courses were at that time only two years in length, and several members of the Council who were connected with colleges and universities that offered these shorter courses were dubious as to the attitude of their institutions toward requiring four years of training for the music supervisor. As a matter of fact, I was dubious about the attitude of my own institution, but I had by that time made up my mind that music in the public schools was enormously important and that a fine teacher could not be turned out in less than four years. So, in company with several other Council members, I pushed hard for a four-year course, and the Council, after a great deal of discussion, authorized the committee to proceed along that line.

Through the United States Bureau of Education a questionnaire was sent out, and you would be shocked to know how meager and inconsequential the requirements were for graduation from most of the courses, many of which required only one year of study. Please bear in mind the fact that this was less than twenty years ago.

In making its investigation into the needs of the prospective music educator, the committee threw tradition—and some people thought discretion also—to the winds and posed this question: "What does the student in training need to do in order to become, after four years, a first-rate music supervisor?" Our answer was three-

fold: In the first place, he needs to study music in order that he may become a good musician; in the second place, he needs to study education and teaching so that he may become a strong and practical instructor who will be able to guide his pupils wisely and direct his grade teachers with authority and diplomacy; and in the third place, he needs to study, at least briefly, in several other fields than music so that he may be an all-round person and not merely a narrowly educated musician.

After much study and considerable more discussion in the Council itself, the committee finally submitted a report recommending that one-half of the entire time spent in study by the music supervisor in training be devoted to acquiring knowledge and skill in the field of music itself; that another quarter be given over to matters connected with teaching, including practice teaching; and that the remaining fourth be spent in becoming acquainted with English, history, and other fields entirely outside of music. This proposition, together with certain attendant details of the report, was adopted by the Council, approved by the Conference, and the plan was almost immediately put into effect by Oberlin College. In the course of the next five or six years it was adopted by the majority of institutions that gave courses in school music, and even today the general scheme originally projected is being followed fairly consistently by most institutions. The plan seems to work reasonably well, the only difficulties being that, on the one hand, the musician feels that there is still not enough time for the development of musicianship; while, at the other extreme, the state education department feels that there is entirely too much emphasis upon music and that the prospective teacher of music ought to be taking far more academic work. This, however, is a natural difference of opinion between two groups which would almost inevitably have different viewpoints; and, broadly speaking, we may say that the Research Council plan for undergraduate study has worked and is working very well indeed—far better than most college curricula designed twenty years ago. And the reason it works is easily comprehensible: *The course was, and is, based on the needs of the student.*

This brings me to the point of my paper, which is merely that graduate requirements in music education ought also to be based on the needs of the student. Instead of this, in most institutions at least, graduate requirements are based on the traditions of the institution, or upon the traditions and practices of other institutions, as, for example, Harvard or Yale. This is absurd, but it is true. The fact of Hitler is absurd also, but it likewise is true; and tradition is dominating graduate requirements in music education just as truly as Hitler is dominating Central Europe. It is going to be just as difficult to get rid of tradition and substitute the actual needs of students as it is to get rid of Fascism and substitute democracy in Germany and Italy. Both of these things will come in time; for, in the end, Right

[This is a preprint from the 1940 Yearbook of the M.E.N.C. The article was prepared for the 1939 meeting of the North Central Music Educators Conference.]

and Truth and Beauty will prevail. But we need democracy in government right now; and we likewise need common sense in planning graduate courses at once.

Even though we cannot have all the things that we want immediately, at least it is fun thinking about what we would like to have; and the more clearly we think through and define our needs, the more likely we are to get what we want. So let us think!

What does the graduate student in music education need? He has completed a four-year course, at the end of which he was probably a reasonably good musician; had a fairly comprehensive and practical idea about school music teaching; and possessed a smattering of English and perhaps one or two other academic subjects. He probably had not defined his educational philosophy very clearly and had only a vague idea, when he graduated, as to the place of music in life and in education. After graduation, he takes the first position that comes along and considers himself lucky to have any sort of a job. Probably he teaches both vocal and instrumental music, with perhaps a class in appreciation or theory, or even one in English or algebra. He works hard, discovers many weaknesses and deficiencies in himself, begins perhaps to take singing lessons because he realizes now that to teach singing effectively he must be able to sing. Or possibly it is on the instrumental side that he is weak, so he begins to study clarinet or violin, perhaps piano. Sometimes he is ambitious to know something about other fields than music. So he takes a Saturday extension course in history or literature. His teaching improves, his outlook on life broadens, he begins to define his interests. "When I have a chance," he says, "I want to get a position in which I shall not have to teach anything but music." Perhaps he decides that his specialty is to be instrumental music—or vocal music. "When I get my college debts paid," he decides, "I am going to study some more."

After two or three years his college debts are all paid up, he has decided what he wants to study, and his superintendent has probably told him that he'd better get a master's degree as soon as possible. So he begins to look around for an institution where he will be able to study what he wants and needs to learn, and at the same time receive credit toward his second degree. And now his trouble begins. He finds that graduate requirements are not based on the idea, "What does the graduate student in music education want and need?" but, rather, on the question, "What does Harvard require?" He is bewildered; he becomes incensed; but, in the end, he has to take what he can get, for by this time the pressure in the direction of a master's degree is too strong for him to resist. So he plods wearily through his fifteen hours of general education, all the time wishing that he could be studying piano, singing, violin, counterpoint, or musicology.

The institution in which he has matriculated graciously allows him to choose his thesis subject in the field of music education, so he does have some chance for concentrating on a problem that is of immediate interest to him. This is *good*. He is probably required, also, to take one or more elective courses in academic subjects outside the field of music; and, in general, this, too, is *good*. But what our graduate student probably needs most of all is to become a better musician, and particularly to concentrate on the study of some phase of music

which he has now chosen as his specialty and on which he wishes to concentrate. Such an experience is usually denied him—and this is *bad*. And that is why most graduate students whom I meet in the various summer sessions to which I am invited as guest professor are more interested in hours of credit than in content of courses. This is partly their fault, of course, but it is largely the fault of the system; and when a system is wrong, it must be changed.

What we must do is to apply to education courses and degree requirements the same fundamental principles of education and of teaching that we have learned to use in the grade schools, that we are gradually working toward in both junior and senior high schools, but that, up to now, have affected college teaching and college requirements scarcely at all. Why should there be a different set of principles in the case of college teaching and learning? Of course our students are older, they know somewhat better what they want, and they should therefore not require nearly so much guidance. But, basically, they have the same attitude as the child: they work best at things that seem to have some real bearing on their lives as individuals, things that are interesting to them as persons, things that seem to function in life situations outside of the classroom. This is a natural condition of affairs. It will always be thus. We work hardest and most effectively when we have a motive. This motive may be hunger, or a desire for wealth and power; or it may be just the desire to become a better teacher, or a more capable musician, or a more intelligent person. The director of graduate study in music education who does not recognize the importance of drives of this sort in his students is a fool—just as big a fool as the kindergarten teacher who does not recognize the importance of her children's interests as these have eventuated from their individual past experiences.

Is all this to result in easier or shorter courses, or in lower standards? Not at all. The graduate student ought to work hard—harder than he has ever worked in his life. And he will work hard if the things he is asked to do seem to him to be productive of results in making him a finer teacher or musician or person. But if he sees no sense to the requirements he will resist them, and the "learning" that he does will not be genuinely educative.

The teacher of music education needs, first of all, to be a better musician. He needs, in the second place, to become a better educator. And he needs, finally, to become a broader-minded person. Let us provide him, therefore, with experiences of such a kind that at the end of a year or two of graduate study he will be able to look back with deep satisfaction on this period as an important epoch in his growth and development. Let us give him a chance to feel proud of what he has done to earn a degree and not merely of the degree itself. Degrees are worth nothing. It is only what we do in earning them that is important.

In 1933 there was appointed a joint committee of the Music Teachers National Association and the National Association of Schools of Music to study the problem of graduate study, both in music and in music education.

CONTINUED ON PAGE EIGHTY-NINE

Why No Great Women Composers?

CARL E. SEASHORE

HOW MANY NAMES of women composers have appeared on programs of great and lasting music? Their absence is conspicuous. David Ewen in his recent volume *Twentieth Century Composers*, presents biographies of seventeen of the world's outstanding composers of the present century, and among these there is not one woman. Claire Reis, in the 1932 edition of *Composers in America* sketches the lives of 200 composers who have written "in the larger form" and of these only 5.5 per cent are women. The same author gives a supplementary list of 274 composers, presumably of the second order; of these, 11 per cent are women.

Many explanations of this disparity have been offered and urged vigorously. There is no single or simple explanation that holds universally; history, science, sociology, anthropology and the arts are involved. The problem is, however, fundamentally a psychological one and calls for analysis. As a psychologist I cannot offer a full or authoritative explanation, but let me list without elaboration some of the issues involved, proceeding by a process of elimination.

Native Talent. Great composers must be born with musical talent. Nature is prolific in this respect, but individuals, society, art and environment are wasteful with such resources. It is only rarely that such seed which nature has implanted comes to full fruition in creative music. Indeed such fruition is especially rare among women. But from every line of evidence now available it appears that boys and girls inherit musical talent in approximately the same degree, of the same kind, and equally diversified. Therefore, we cannot attribute the sex difference to differences in the inheritance of musical talent.

Intelligence. Of all musical pursuits, composition demands the highest order of intelligence,—both native capacity and cultivated power. This intelligence is fundamentally of the same order as scientific, philosophical or aesthetic intelligence in general, but its content is dominantly musical. Given artistic talent and a musical constitution, a good general intelligence may become a great musical intelligence. Girls tend to average better than boys in public school subjects. While inheritance may be developed in diversified types, present evidence indicates that boys and girls are approximately equal in this endowment. Therefore, the explanation cannot lie in the lack of native resources for musical intelligence.

Musical Temperament. Great composers are born with certain mental and nervous, often psychotic and neurotic dispositions, which, when cultivated, take on marked forms of artistic license, sometimes beneficent, sometimes noxious. To favor creative work, the composer must cultivate the beneficent aspect of temperament. But it is now generally recognized that artistic temperaments—the musical in particular—are inherited

approximately in the same way and to the same extent by boys and girls. Girls have this trait in a high degree. Women, therefore, cannot find an alibi in the supposed lack of this endowment.

Creative Imagination. Composition is an act of invention or creative imagination on a large scale and in diverse forms. It is admitted that women have rich and free imagination, but it is said to be of a less sustained order, while men's achievement in creative work is often attributed to favored native capacity for creative power. For this there is no clear support in genetics. The difference is probably due to environmental influences and should not be attributed to heredity.

Musical Precocity. The great composers have, as a rule, been precocious, often musical prodigies. Countless potential musical prodigies have been born, probably boys and girls in equal number, but only the "ships that come in" count for much in history and tradition. Since the great musicians are as a rule men, memories and records of their childhood tend to live. The girl prodigies are forgotten.

Education. Composition in the larger forms demands a high and intensive order of education. But most of the great composers have been self-educated, often, especially at the higher levels, in the face of most adverse circumstances. The power of genius for outstanding achievement cannot be taught. Teachers of great composers take but little credit for their prodigies. Throughout modern history music has been considered a feminine accomplishment. Many more girls than boys study music. As compared with the useful arts, the fine arts have for the most part been a realm open to women. Musical environment, criticism and admirers are among the most formative musical influences. These have been equally available for women and for men. Musical education at the higher levels is intensive—a natural solution of problems as they arise.

Late Emancipation of Women. It is often said that until recently women have not had a chance; they have not been free; modern women will come to the front in this field. Yet, in the Victorian period and later, women were the influential patronesses and promoters of music. They were in search of genius wherever it could be found. The salon was open to men and women on equal terms. The cropping out of genius is above social considerations. Will the emancipated woman who smokes, dons mannish attire and manners, takes marital obligations lightly, is athletic and competes freely with men in business, politics and professions, pave the way for great composers?

Marriage. In the graduate school I have observed that when a woman of marked achievement and fine personality is invested with the doctor's hood, there is a young man around the corner: we hear the wedding march, love's goal is reached, and the promising Ph. D. settles down and gets fat. We find no fault with that; but to the theory of the career-minded woman, it is often a

CONTINUED ON PAGE EIGHTY-EIGHT

EDITORIAL NOTE: This is the twenty-fifth instalment in the series of articles and reports by Dr. Seashore dealing with various phases of the psychology of music.

Music and American Youth on the Air

A REVIEW OF THE M.E.N.C. RADIO PROJECT

"IN TWENTY seconds we begin" came the voice of the announcer on the stage of the music hall. Immediately five hundred school children stood at eager attention and more than twice as many teachers, parents and friends in the auditorium settled into the silence of the stratosphere. Every sound for the next half-hour could be heard throughout the United States and Canada on radio networks—and who knew in how many other countries, through short wave reception! Again the voice of the announcer this time on the air: "Music and American Youth! We bring you another in this series of programs which for several years have featured musical organizations of the nation's public schools from coast to coast. These programs, presented by the Music Educators National Conference in conjunction with the National Broadcasting Company, serve as a valuable supplement to the regular classroom training which students receive today in music. The broadcasts likewise give striking examples of the fine results possible through modern music teaching methods and emphasize the attention being given to musical training as a subject in itself along with other studies."

Thus was begun another of the radio programs which since 1934 have been presented by pupils in the elementary schools, high schools and colleges of the United States through the networks of the National Broadcasting Company.

This particular program originated from the stage of the beautiful music hall in the Kansas City Municipal Auditorium. Although the majority of the programs are broadcast from radio studios, with fewer participants than in this instance, in various aspects the Kansas City program affords a significant illustration of this important activity. In a discussion of the program,¹ Mabelle Glenn, director of music in the Kansas City Public Schools, said in part:

"The announcer had said, 'In twenty seconds we begin!' In reality, the whole enterprise had begun months before when the program of songs had gone into every fifth and sixth grade in the city, and to every junior high school, with a letter telling of the broadcast and saying that those children whose tone was best, whose diction was nearest perfection, and who sang most artistically, would be the ones to participate. This preparation, carried on in all schools, made the broadcast important to many students, teachers, and principals. And what is of interest to the children in the schools, is carried with them into their homes.

NOTE: The Music and American Youth programs, as a Conference sponsored radio feature, were conceived and organized in 1933 by Franklin Dunham, educational director of the National Broadcasting Company, in cooperation with the M.E.N.C. Executive Committee. Peter W. Dykema served as chairman of the M.E.N.C. Music and American Youth Committee until 1938. The committee for the biennial period 1938-1940 includes: Joseph E. Maddy (chairman), George Oscar Bowen, Mabel Bray, Leslie Clausen, Maynard Klein, Sadie Rafferty, Walter Welke. Consultants: Noble Cain, Mabelle Glenn, Adam Lesinsky, A. R. McAllister, J. Leon Ruddick. Supervisor of programs: Judith Waller, Educational director, Central Division, National Broadcasting Company. General chairman of the Pacific Coast Music and American Youth series, Mr. Clausen; chairman for the Northwest, Mr. Welke.

¹ This refers to the 1938 presentation from Kansas City. February 4, 1940, another Music and American Youth program was broadcast from Kansas City, featuring among other things an original radio skit based on an incident from the life of Stephen Foster. The script was written and the music and arrangements were made by members of a class in the Westport Senior High School.

"We all are aware that our greatest interest lies where we have responsibility, and a contagion of interest spreads among teachers, pupils, and parents when the objective is one of value and mutual responsibility. Three months after this particular broadcast had occurred, a father of one of the participants came into the music department office and inquired, 'Have you a picture of the broadcast we gave?' It is such an attitude that carries the school projects into the hearts of the people of the community.

"We not only planned to have the children who sang come from many schools, but the orchestra was an all-city group composed of selected players from all of the Kansas City high schools. Thus, the broadcast was truly a city-wide project. Our one large rehearsal was planned for eleven-thirty on the day preceding the broadcast. The final choice of participants had been made in the schools by the supervisors. Each child selected had taken home and returned a form letter with the signature of the mother or father, giving permission for the child to attend the rehearsal and performance, and promising full cooperation. The rehearsal lasted well over the luncheon period, but there was no lagging of interest. At a principals' meeting later on, our superintendent of schools referred to the rehearsal as one of the finest exhibitions of self-discipline he had ever witnessed. Indeed, there was no necessity for formal discipline, for each individual felt the importance of upholding the project and doing his best.

"At the rehearsal, each child was given tickets for the parents or friends who might wish to be in the audience at the time of the broadcast. It was surprising to see the people pouring into the hall at seven-thirty on a Sunday morning (this was when our broadcasts began at nine-thirty Central Standard Time—an hour earlier than at present). It was a *participating* audience, for not only did they lend their intense interest to the occasion, but they absorbed the echoes in the otherwise empty auditorium! So unconscious were the performers of the audience as critics or observers, that when the announcer said, 'In twenty seconds we begin,' the orchestra director grabbed for his comb and quickly made himself presentable for the audience of the air.

"Among the early arrivals were the music critic of the *Kansas City Star* and the superintendent of schools. Unknown to us, a local broadcasting station had its apparatus all set to make a complete recording of the program. This recording later was given to the teachers for their study.

"The program was carried through for one trial, picked up at Chicago, all loose ends were gathered together, and then we were ready. It was a thrilling moment. Would it not be a thrilling moment to you if you were a fifth grade boy or girl and you knew that your entire room at school was listening, if you knew that your grandmother in Montana was listening, if you knew that perhaps—of course, just perhaps—when you sang a French folk song, a little French boy or girl might be listening on a short wave radio!



MUSIC AND AMERICAN YOUTH STUDIO SCENE

The inspiration and practical benefits of participating in national radio network programs have been afforded to thousands of students through Music and American Youth broadcasts. Here we see members of the John Adams High School Orchestra, Cleveland, Ohio, at work in the radio studio with Director Amos Wesler. The full Symphony Orchestra (100 players) of John Adams High School is scheduled for a concert appearance on the M.E.N.C. program at Los Angeles.

"We have to assume many chances in our work in the schools, but let me nominate a broadcast that involves some five hundred performers, to say nothing of several times that many coöperators, as one of the largest gambles, as well as one of the most rewarding in values to the student body and in community interest."

It is obvious that one of the purposes of the Music and American Youth series is to bring the schools into closer contact with the public and to help school patrons and taxpayers become better acquainted with objectives and achievements in the music phase of education. Public schools of many large cities such as Detroit, Cleveland, Pittsburgh, Los Angeles—and smaller cities as well—carry on extensive broadcast schedules in coöperation with local stations. Although a large number of these local school programs are furnished in whole or in part by the music departments, and therefore, to many of the music students radio appearances become a matter of almost routine procedure, there is never any noticeable lessening of zest in the response to the lure of the microphone, particularly when, through the mysterious procedures of radio networks, the entire nation is audience.

The Cleveland school system makes extensive use of radio in connection with the regular classroom and supervisory program—not only in music, but in other subjects. Definite techniques have been developed, as applied to teaching procedures and student performances. From time to time, music programs are broadcast over one of the major networks.

According to Russell V. Morgan, directing supervisor of music of the Cleveland Public Schools: "One definite result of our Music and American Youth broadcasts has been that the community has been made more conscious of our local school music program, if only because it has been deemed worthy of being represented

in a radio network series covering all parts of the United States. As is true in other cities, our daily papers give us very fine announcements whenever we participate. It is of course the national scope of the Music and American Youth radio project which in all probability enhances the interest of our students as well as that of the local citizens."

George L. Lindsay, director of music education of the Philadelphia Public Schools, states: "Our students and parents are keenly interested in the Music and American Youth broadcasts, as well as in regular local broadcasts, and of course are anxious to participate whenever possible, as well as to listen. The nationwide broadcasts provide a powerful motive for intensive preparation and superior performance. Because of this interest, our young people and teachers listen regularly to the Music and American Youth programs and are encouraged to make comments and constructive criticisms. When we have the privilege of furnishing a program, we try to make it a community-wide project by using the All-Philadelphia Senior High School Chorus and Orchestra, the All-Philadelphia Junior High School Chorus and Orchestra, representing all sections of the city. Considerable publicity is given not only through the announcements in the newspapers, but through individual school magazines and mimeographed announcements.

"It is interesting to note that while music education in its true sense does not emphasize the vocational aspect, occasionally individuals have received offers of positions through the medium of the radio programs. Key persons listening in have offered church choir positions and scholarships to student soloists, and radio stations have offered positions as announcers and performers because of the local broadcasts. We feel, however, that as a rule it is more in keeping with the purpose of the broadcasts to confine the programs chiefly

to group work rather than to feature individual soloists, inasmuch as the solo performances usually do not represent the results of school training."

In the latter connection, it is noteworthy that in many instances when soloists of high school age are presented on the radio programs, care is taken to give due recognition to the teachers with whom the individuals have studied in all cases where the school music courses have been augmented by private lessons.

Although many of the Music and American Youth broadcasts represent the music departments of the larger school systems, chiefly because the NBC radio stations from which the programs must originate are located in the larger centers, a fair portion of the broadcasts have been given by pupils from village and rural schools, and quite a number by pupils of schools in smaller cities and suburban towns. In certain cases pupils have traveled considerable distances—up to one hundred miles or more—in order to contribute their radio offerings. Broadcasts on the national network series from the West Coast cities, including Los Angeles, San Francisco, and Seattle, have necessarily called for early rising on the part of teachers, students, and parents because of the difference in time. Indeed, in the winter months many western students have been obliged to start from home before daylight in order to be "on the air" for folks listening in at 10:30 Eastern Standard Time.

For instance, last May the Beverly Hills High School Orchestra and the Chaffey Junior College A Cappella Choir gathered in NBC's new studios at Hollywood to send out a program at 6:30 in the morning—the extra early hour being necessary because Eastern Daylight Saving Time was then in effect. The orchestra started its rehearsal at 4:30 A. M., the choir at 5:00 A. M. But, as the choir had to travel by bus forty miles from Ontario, choir members living out in the country had to arise around 2:30 and 3:00 o'clock!

It is partly because of this time discrepancy that the Pacific Coast series of Music and American Youth programs was originated under the sponsorship of the California-Western and Northwest divisions of the Music Educators National Conference in coöperation with the Western Division of the National Broadcasting Company. These programs are given in the fall and spring on Saturday afternoons, 6:30 P. M., Pacific Coast Time. (See page 83 for current schedules.)

Wherever the opportunity for participation in the radio programs is made available, there is found the same serious attitude on the part of teachers and pupils, and it has been observed that neither the size of the city nor its location necessarily determine worth of the presentations as demonstrations of music training in the schools.

Marian Cotton, director of music in the New Trier Township High School, Winnetka, Illinois, says: "Our students at New Trier are intensely interested in all the Music and American Youth broadcasts. We have spent much time in profitable discussions of these programs. To prepare for an appearance on the air, the students settle down to serious work and assume a critical attitude toward their own performance. They realize that a microphone is a very revealing instrument and that good tone quality, blend, true pitch and balance of parts must be maintained. They also realize that since they are not in view of the audience, a special effort must be

made to carry the meaning of the music to their listeners.

"The pupils look forward to hearing a good recording of their program so that they can criticize their own performance and pick out the weak spots. They also write to relatives and friends all over the country telling them the day and hour to tune in, and they bring back to us many reports, both complimentary and otherwise.

"Music and American Youth broadcasts, representing as they do our own project, mean a great deal not only to the music students, but to all the students in the school. Because of this our boys and girls are stimulated to make their best efforts to present serious, worth-while music only after thoughtful and careful preparation. An invitation to join in these broadcasts adds dignity and significance to our music program."

"The opportunity to join with pupils in the schools of other cities in these network programs has had marked effect on our young people," reports John C. Kendel, director of music in the Denver Public Schools. "The attendant local publicity through the press and otherwise has been stimulating to the students and also beneficial in other ways, such as in centering public attention on our schools. There is a factor of national good-will promotion which should not be overlooked. Again, the students whose interest is challenged by our own participation listen to other broadcasts in the series in order to compare notes—and we notice a tendency toward increased interest in all of the serious musical offerings of the radio as a result."

Some of the programs are given by large groups recruited from many schools—some in very small towns—such as the concert given last November by the New Jersey "All-State" High School Orchestra and Chorus, sponsored by the Department of Music of the New Jersey Education Association, and representing over one hundred schools. Similar composite groups were heard in the broadcast described by Grace V. Wilson, director of music in the Wichita (Kans.) Public Schools, and president of the Kansas Music Educators Association:

"When the Southern Kansas Festival Chorus and Orchestra broadcast on the Music and American Youth program last winter, every student who participated was thrilled beyond words. Broadcasting over the NBC network was a new experience to the majority of the students, and the invitation to present a program was received with much enthusiasm by students, their instructors, school executives and patrons. Even chambers of commerce and the press in some forty towns were sufficiently impressed that they gave the invitation wide publicity. On the morning of the broadcast southern Kansas was well represented in the audience of the air.

"The broadcast created so much interest in the Music and American Youth programs in Wichita that the Music Department of the Public schools requested the local NBC station, KANS, to carry the program. Last spring and again this fall many adults as well as students report that they listen regularly to the Sunday morning broadcasts."

Preparation for broadcasts has developed some important adjuncts to music teaching techniques. "Too much thought cannot be given to the details of a program that goes on the air," says Miss Wilson. "In Wichita, students broadcast frequently from the local

CONTINUED ON PAGE EIGHTY-ONE

The Preparatory Instruments

SOME SCIENTIFIC ASPECTS

LAWRENCE W. CHIDESTER and ARNOLD M. SMALL

FOR AT LEAST ten years, preparatory instruments¹ have been an important part of many school music curriculums. Literally tens of thousands are now in use in our schools. Proponents claim the preparatory instrument helps bridge the gap in the curriculum between rhythm bands of the kindergarten, first and second grades, and the instrumental classes of the fifth grade; it serves as a talent scout; it incites interest in music; it focuses attention upon pitch discrimination, recognition of rhythmic patterns, melodic phrasing, elementary theory, coordination of mind and muscle, music appreciation, part singing and playing; it gives the child a technical foundation which can be transferred to band and orchestral instruments; these and other arguments are made familiar by advertisements and practice. In rebuttal, many teachers believe these advantages can be obtained just as easily, and perhaps more effectively, by an early introduction to standard band and orchestral instruments. However, as a result of actual experience, many schools give credit to preparatory instruments for initiating successful bands and orchestras.

Considering the widespread use, the many desirable objectives, and proved worth as well as debatable values of preparatory instruments in some school music curriculums, a thorough physical analysis of their musical qualities might prove helpful at this time.² Three factors especially merit attention: tone quality, intonation, and dynamic range. These are usually a matter of conjecture in a judgment of preparatory instruments because their evaluation depends as much upon objective evidence as upon subjective judgment, and the former has not been available heretofore.

Tone quality, for example, is complex and involves a physical analysis of overtone structure. The ultimate interpretation of the physical result, however, ought to be tempered by the aesthetic judgment of a representative group of persons as to the tones analyzed.³ *Intonation* is largely a matter of ear training, assuming adequate basic pitch discrimination; and yet a good instrument, in tune with itself throughout its range, can help the inexperienced child master this important musical element. The third factor, *dynamic range*, is closely allied to the others, but a desirable dynamic range in and of itself is a prerequisite for expressive performance. This range is a factor which can be determined most accurately by objective analysis.

EDITORIAL NOTE: Mr. Chidester is director of bands, Western Reserve University, Cleveland; Mr. Small is professor of music and director of research in Psychology of Music at the State University of Iowa, Iowa City. This study was initiated and carried out, for the most part, in the Psychological Laboratory at the State University of Iowa.

¹A preparatory instrument is here considered as any instrument of the flageolet type, such as recorder, flute douce, shepherd's pipe, Saxette, Claret, Clarette, Tonette, etc. The term *preparatory* is used instead of "pre-band" or similar names in common vogue, upon the suggestion of the Editorial Board. As one member of the Board stated, "Inasmuch as such matters as pitch discrimination, recognition of rhythmic patterns, coordination of mind and muscles are important to vocal as well as instrumental skills, it would seem that the word *preparatory* might well be substituted for *pre-band* in all references to these instruments. As a matter of fact, the instruments are now so variously referred to as pre-band, pre-orchestra, etc., that it seems advisable for all concerned to use a more general term in order that the instruments of this type may be properly identified in the nomenclature of the music educator." In this, the authors heartily concur.

March, Nineteen Forty

These three musical qualities bear analysis in any instrument, but they are especially important in an instrument which is intended to give a child his introduction to musical training. This paper presents a study of these factors solely from a *physical* point of view. As stated above, certain psychological aspects are also important and have been studied.

In this issue of the JOURNAL, we shall discuss the first of the three factors:

PART I

Tone Quality: The Physical Approach

A physical approach to the question of tone quality in any instrument must involve an acoustical analysis of its overtone structure. Our goal is to describe the tone of preparatory instruments, throughout their range, in terms of the number, relative intensity, and distribution of the partials or overtones. This description will result in a timbre analysis of the tone, and may serve as a basis for correlating the physical structure with such advertised characteristics as "flute-like," "pure," "much richer," "mellow," "warm," "colorful," etc.

For this investigation two instruments were selected for thorough analysis—the Bamboo Pipe and the Saxette; while four others—the Flute Douce, Claret, Recorder, and Tonette—were limited to an analysis of one comparable tone on each. This procedure seemed justified for several reasons: (1) the Bamboo Pipe represents European usage, while the Saxette is a popular American instrument; (2) the Bamboo Pipe is made of wood, while the Saxette is made of metal; (3) the single sample tones on the other four instruments showed no drastic difference in overtone structure from the Bamboo Pipe and the Saxette.

Standard procedure for this type of investigation, as used in the University of Iowa Laboratory and described by Small,⁴ was followed. This involved the stages listed below:

- (1) Photographing the twenty-four tones on 32 mm. movie film. The instruments were played in an acoustically treated room (noise reduction coefficient of approximately .90), each in a fixed position nine inches from the microphone.
- (2) Enlarging the waves to a specified wave length.
- (3) Mechanical analysis of the waves with a Henrici Analyzer.
- (4) Computing the relative energy in the partials of each tone expressed in decibels.⁵

CONTINUED ON PAGE SEVENTY-EIGHT

²Such investigations have been made of certain orchestral and band instruments, but not, so far as we know, of preparatory instruments. See Carl E. Seashore, *Psychology of Music* [New York: McGraw-Hill, 1938] Chaps. 17, 18, 19.

³The authors have made such a psychological test, but the results are not presented here.

⁴Arnold M. Small, "The Violin in the Laboratory." *Proceedings of the Music Teachers National Association*, 1938, pp. 88-110.

⁵A change in intensity of a tone of one decibel represents a change of approximately 26 per cent from its previous intensity. For a fairly large number of conditions this is about the smallest change which the ear can detect.

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In Preparation . . . Late Spring Publication

HARMS, INC. RCA BUILDING NEW YORK CITY

Teacher Training—Then What?

HENRY H. FARNOL

Music Supervisor, Oil City (La.) Schools

THE ADAGE, "A man is innocent until proven guilty," can truthfully be applied in education to read, "An educational theory is correct until it is proven useless." We may well ask ourselves, what are the main objectives of the training schools in music education? By what means and to what extent can the training school aid music education in its long search for musical truths, community responsibility and the never-ending search for educational enlightenment?

The training schools must help the student to comprehend the needs of social, political and economic life, and to successfully contribute to their fulfillment. By a realization of the needs of a wide number of communities, the training school can successfully prepare teachers to minister to the educational life of each community; and by developing the experimental and probing nature of each student, the training school can engender in him the desire and ability to assume leadership in this constant endeavor to improve the lot of mankind.

The student of music education should be subjected to all problems and experiments in public school music. The guidance and advisory assistance should be such that the student will retain something from every experiment and will have created in him a desire to search for truths. Experiments dealing with music taught in a wide number of situations are of prime importance to the future music teacher. The training school must take the initiative and make a yearly inventory of what is being taught and what is needed. It must not be confined to the needs of one state, but many. The advisability of making a periodic inventory of their own teaching should be embedded in the minds of the future teachers. Various methods of teaching the same thing should be studied and expounded and no one set method established. The binding and weaving together of ideas and educational philosophy with what is being taught in the various state music programs should be one of the prime objectives of the teacher-training institution.

No institution should endeavor to graduate so-called "music specialists," since, with rare exception, the time limit for study in itself is against any such consummation. One need only observe the field of medicine for confirmation. All the energy of the teacher-training institution should be extended toward the task of molding the individual to undertake a music position with the greatest possible understanding, and the greatest development of his intellectual capacity, so that in later years the culmination of this training and experience may result in his specializing in some phase of music education.

The scope of the training institutions has remained, in many instances, within the old biased limits of music teaching. There has been little or no advance in curriculums or philosophy of teaching, and consequently beginning teachers are at a loss to know where to begin. The author's intention is to show a few of the factors and implications brought about by the modern trends in

music education which he believes are nationwide in their effect on the teaching of music.

Organization. Every year and many times throughout the year, especially in small schools, there must be some sort of *organization* taking place, either in the formation of new groups or in the training of reserves for old groups. In small schools there is need for constant organization and reorganization due to sickness or families moving. The teacher does not organize purely by instinct. He must have some training in the matter. A knowledge of organization psychology must be acquired; there must be some fundamental rules for him to follow; and his training must be gained by conscientious practice. "Organization" in this connotation infers the knowledge of instruments and voice, the materia of instruments, the ability to play all instruments, the ability to schedule classes; the psychological attitudes and effects on the students must be discussed with the parents; there must be ability to deal with heterogeneous and homogeneous groups; to deal with individual differences, not only in the learning process but in all relationships with the students. "Organization" in this application also infers the ability to interest the school board and the townspeople in our projects; the knowledge of what is needed and how to get it. Procedures and materials cannot be made matters of dogmatic preference in organization, and the need for experimentation and research must be recognized. Since every training school has a modern plant in which to work, there is little reason why graduating students cannot actually develop these various capacities and techniques through participation in some form of organization.

Score-Reading and the Baton. The technique of the baton and the counting of simple time beats by waving the hand have been taught in many training schools. The ability to imitate motions is one of the finest psychological habits that a baby learns. The ability to conduct artistically and devoutly comes from the ability to read the score. To train the eye to see harmonies and intricate rhythm passages; to have the inner sense for the whole, through the eye; to feel change of tempo through the music itself; to understand the terms and markings used, especially on the foreign editions—these are a few of the things involved in score-reading. The means of extricating the players from difficult passages and the ability to develop a good playing group depend in large degree upon the director's knowledge of and understanding of the score.

Materials. Closely allied to organization and general development is the study of materials. This is too serious to pass over as lightly as many training schools do. In the training school an endeavor should be made whereby all types of materials may be examined by actual experimentation. The training school band, orchestra or chorus should be on hand to aid the future teacher in his selection of materials. In this manner,

CONTINUED ON PAGE SEVENTY-FIVE

Music Educators National Conference

AND ASSOCIATED ORGANIZATIONS

Los Angeles, March 30-April 5

HEADQUARTERS: THE BILTMORE HOTEL

Saturday March 30—Morning

10:30 FIRST GENERAL SESSION (Philharmonic Auditorium). Presiding: Russell V. Morgan, Director of Music, Cleveland, Ohio.

Music: Los Angeles All-City High School Orchestra, Charles Jenner, Conductor.

Addresses of Welcome: Fletcher Bowron, Mayor, City of Los Angeles; Vierling Kersey, Superintendent, Los Angeles City Schools; Louis Woodson Curtis, Director of Music, Los Angeles City Schools, and President, Music Educators National Conference.

Response: Lilla Belle Pitts, Second Vice-President, Music Educators National Conference.

Address: Dr. Albert S. Raubenheimer, Dean of the College of Letters, Arts and Sciences, University of Southern California, and Educational Director of the University.

Music: The Choir and Orchestra of San Francisco State College, William E. Knuth, Conductor.

Preliminary Business Meeting.

Address: Nelson Jansky, President, Music Education Exhibitors Association.

Music: Chaffey Junior College A Cappella Choir, S. Earle Blakeslee, Conductor.

12:30 LUNCHEON MEETINGS:

Young People's Symphony Concerts Committee. Chairman: Mrs. Cecil Frankel, President, Women's Committee of the Los Angeles Philharmonic Orchestra.

Music in Social Life Committee. Chairman: Osbourne McConathy, Glen Ridge, New Jersey.

Saturday, March 30—Afternoon

2:00 MUSIC EDUCATION RESEARCH COUNCIL.

2:00 VOCAL MUSIC IN THE ELEMENTARY SCHOOLS (Section Meeting). Chairman: Mary E. Ireland, Supervisor of Music, Public Schools, Sacramento, California. Theme: "Meeting the Singing Needs of Children in the Elementary Schools."

Music: Fifth and Sixth Grade Chorus, Los Angeles City Schools, Irene P. Jessup, Conductor.

Class Demonstrations:

(a) First Grade: "Finding the Singing Voice," Laura Bryant, Director of Music, Public Schools, Ithaca, New York.

(b) Fourth Grade: "Learning to Sing," Mabelle Glenn, Director of Music, Public Schools, Kansas City, Mo. Class from Laurel School, Los Angeles, Margaret S. Autry, Instructor.

(c) Sixth Grade: "Creative Learning through Creative Teaching," Mary C. Donovan, Supervisor of Music, Public Schools, Greenwich, Conn.

Forum: The Demonstration Teachers will answer questions from the audience relative to the work presented or relative to any vocal problems in elementary music education.

2:00 ORCHESTRA CLINIC. Auspices of the National School Orchestra Association. Clinic Leader: George Wilson, University of Arizona.

2:00 MUSIC THEORY IN THE HIGH SCHOOL (Section Meeting). Chairman: Julia Howell, University of Southern California.

Demonstration: Keyboard Harmony, Ear Training, Dictation by Doris Moon, Santa Monica High School. Students from Manual Arts High School, Los Angeles, and Santa Monica High School.

Panel Discussion—Topics: (1) The importance of keyboard application of harmonic principles. (2) The results of training in keyboard harmony as shown in the reading, memorizing, interpretation of music. (3) Original composition as an outgrowth of training in harmony.

Reports:

(a) Minimum essentials in high school harmony teaching in terms of college preparation.

(b) Materials for illustrative purposes in harmony.

2:00 YOUTH CHOIR FESTIVAL, under sponsorship of Committee on Music Education in the Churches, and the Southern California Choir Guild. (First Methodist Church, Eighth and Hope Streets, Los Angeles.) Presiding: Howard Swan, Occidental College, Los Angeles.

Music: Irene Robertson, Organist, First Methodist Church, Los Angeles.

Music: Massed Youth Choirs of Southern California.

Demonstration: Interpretation of Choral Classics. (Speaker to be announced.)

3:30 STRING CLASS INSTRUCTION (Section Meeting). Co-Chairmen: Wilfred C. Schlager, Supervisor, Elementary Instrumental Music, Public Schools, Kansas City, Missouri; and Martin Pihl, Public Schools, San Francisco, California.

Music: Eastern New Mexico College Violin Choir, Portales, Gillian Buchanan, Conductor.

Saturday, March 30—Evening

8:15 SOUTHERN CALIFORNIA COLLEGE AND UNIVERSITY NIGHT (Polytechnic High School Auditorium).

Concert Program:

Pomona College Men's Glee Club, Ralph H. Lyman, Conductor.

University of Southern California Orchestra, Lucien Caillet, Conductor.

University of California at Los Angeles A Cappella Choir, Raymond Moreman, Conductor.

One-act Opera: "The Impresario" by Mozart, Los Angeles City College opera studio, Hugo Strelitzer, Conductor.

10:30 LOBBY SING (Biltmore Hotel). Conductors: William E. Knuth, San Francisco State College, General Chairman of Lobby Sings; Arthur Ward, Montclair, New Jersey; Avis T. Schreiber, Chicago, Ill.

Sunday, March 31—Morning

8:00 FOUNDERS BREAKFAST. Presiding: Dr. Frances Elliott Clark, President, Founders Association. In charge of arrangements: Alice Rogers, Santa Monica.

Music: Eastern New Mexico College Choir, Portales, Gillian Buchanan, Conductor.



VIERLING KERSEY
General Chairman
Convention Committee



OLIN DARBY
Directing Chairman
Convention Committee



FATHER ROBERT E. BRENNAN
Director of Music
Archdiocese of Los Angeles



JOHN W. BEATTIE
Dean, School of Music
Northwestern University

Sunday, March 31—Morning (Cont'd)

- 9:15 **SECOND GENERAL SESSION.** Guests of Honor: Members of the Founders Association. Presiding: Louis Woodson Curtis, President, Music Educators National Conference. Music: Combined Glee Clubs, Occidental College, Los Angeles, Howard Swan, Conductor. Address: The Spiritual Essence of Music (speaker to be announced). Music: San Diego High School Orchestra, Nino Marcelli, Conductor.

LUNCHEON MEETINGS:

- 12:00 *Music Education in the Churches* (First Congregational Church, 6th and Commonwealth Avenue). Chairman: Howard Swan, Occidental College, Los Angeles.
- 12:30 *Editorial Board, Music Educators Journal.* Chairman: Edward B. Birge, Bloomington, Indiana.
- Committee on In-and-Out Clubs.* Chairman: Edith Wines, Oak Park, Illinois.



ARTHUR GOULD
Vice Chairman
Convention Committee

Sunday, March 31—Afternoon

- 1:00 **MUSIC EDUCATION IN THE CHURCHES** (Section Meeting—First Congregational Church, Sixth Street and Commonwealth Avenue). Chairman: D. Sterling Wheelwright, Washington, D. C.
- Topics: (1) Educational channels for the advancement of church music. (2) Recent developments in the educational aspects of church music. (3) Psychology of church music.
- 3:00 **COMPLIMENTARY CONCERT** by the Los Angeles Philharmonic Orchestra, Albert Coates, Conductor. (Philharmonic Auditorium.)
- 6:00 **FRATERNITY AND SORORITY DINNERS.**

Sunday, March 31—Evening

- 8:00 **RECEPTION** to members of the Music Educators National Conference and affiliated organizations by the Southern District of the California-Western Music Educators Conference (Biltmore Hotel).
- Concert:* The Cecilian Singers of the Los Angeles City Schools, Louis Woodson Curtis, Conductor; Orchestra of teachers in and about Los Angeles, Lucien Cailliet, Conductor.
- 10:30 **LOBBY SING** (Biltmore Hotel). Conductors: George Howerton, Evanston, Illinois; Mary Donovan, Greenwich, Connecticut.



VINCENT P. MAHER
Vice Chairman
Convention Committee

Monday, April 1—Morning

- 8:15 **BAND CLINIC** (Biltmore Bowl). Auspices of National School Band Association. Chairman: P. C. Conn, University of Southern California. Clinic Leader: William D. Revelli, University of Michigan. Clinic Band: Assembled under direction of Donald W. Rowe, Los Angeles City College.
- 8:15 **VOCAL CLINIC** (Biltmore Hotel). Auspices of National School Vocal Association. Chairman: Kathryn Barnard, Pasadena Junior College.
- Methods and Materials for Voice Class. Instructor: Harry Seitz, Detroit, Michigan.
- Demonstration: Voice Class Instruction, Maurine Thompson, San Jose.
- Comments: Alfred Spouse, Rochester, New York; Frederick Haywood, Oakland, California.
- 9:30 **THIRD GENERAL SESSION** (Philharmonic Auditorium). Presiding: Joseph E. Maddy, First Vice-President, Music Educators National Conference.
- Music: La Grande (Ore.) High School Band, Andrew G. Loney, Jr., Conductor.
- Discussion: "What's Ahead in Music Education?" Reported by the "Seminar Special." Organizing Chairman: Glenn Gildersleeve, President, Eastern Music Educators Conference. Discussion Chairman: John W. Beattie, Dean, School of Music, Northwestern University, Evanston, Illinois.
- Music: Glee Clubs and A Cappella Choir, John C. Fremont High School, Los Angeles, Ida E. Bach, Conductor.
- Business Meeting.*
- Music: San Jose State College Orchestra, Adolph W. Otterstein, Conductor.
- Music: Utah State Agricultural College Band, N. W. Christiansen, Conductor.

- 12:30 **SECTIONAL CONFERENCE LUNCHEONS.**



WILLIAM C. HARTSHORN
Vice Chairman
Convention Committee



RUSSELL V. MORGAN
Director of Music
Cleveland (Ohio) Public Schools

Monday, April 1—Afternoon



HELEN M. HOWE
Director of Music
Chicago (Ill.) Public Schools



JOSEPH E. MADDY
Professor of Music
University of Michigan



GEORGE L. LINDSAY
Director of Music
Philadelphia (Pa.) Public Schools



FOWLER SMITH
Director of Music
Detroit (Mich.) Public Schools

1:00 JUNIOR COLLEGE CHORUS ADJUDICATIONS. Chairman: Edith M. Hitchcock, Long Beach Junior College. Adjudicators: Archie N. Jones, Director of Music, University of Idaho, Moscow; George Howerton, Director of Choral Activities, Northwestern University School of Music, Evanston, Illinois; Arthur E. Ward, Director of Music, Public Schools, Montclair, New Jersey.

2:00 VOCAL MUSIC IN THE JUNIOR HIGH SCHOOL (Section Meeting). Chairman: George L. Lindsay, Director of Music Education, Philadelphia Public Schools.

Music: Los Angeles All-City Junior High School Boys' Glee Club, William C. Hartshorn, Conductor.

Integration and Correlation of Vocal Music in the Junior High School—Lilla Belle Pitts, Teachers College, Columbia University, New York.

Present and Future Trends of Public Education Affecting Vocal Music in the Junior High School—Russell V. Morgan, Director of Music Education, Public Schools, Cleveland, Ohio.

Demonstration: Choral Conducting—Glenn H. Woods, Supervisor of Music, Public Schools, Oakland, California. Demonstration Group: Eighth Grade Class, Hermon School, Los Angeles; Jessie O. Griffith, Instructor.

Organization of the Junior High School Vocal Program—Mabelle Glenn, Director of Music, Public Schools, Kansas City, Missouri.

2:00 SENIOR HIGH SCHOOL ORCHESTRA (Section Meeting). Chairman: J. Leon Ruddick, Supervisor of Instrumental Music, Public Schools, Cleveland, Ohio.

Music: San Diego High School Orchestra, Nino Marcelli, Conductor.

Judging the Quality of an Arrangement for the School Orchestra—Lucien Cailliet, University of Southern California.

Plan for Developing Replacements in the String Section of the High School Orchestra—Elmer H. Young, Burlingame (California) High School.

Discussion: Suggestions for Improving the Effectiveness of Strings, Brass, Woodwind, Percussion—by members of the Los Angeles Philharmonic Orchestra.

2:00 PIANO CLASS INSTRUCTION (Section Meeting). Chairman: Raymond Burrows, Teachers College, Columbia University, New York.

Music: Ensemble Pianists.

What the City Music Director Expects of the Piano Class—Lenel Shuck, Director of Music, Fresno, California.

Interpretation in a Piano Class—Alexander Raab.

The Psychology of Piano Practice (speaker to be announced).

Panel Discussion. Members of the Panel: Amy Grau Miller, Pasadena; Gertrude J. Fisher, Long Beach; Eva Irene Cronkhite, Santa Monica; Miriam F. Withrow, Fresno; Ruth Lenore Snow, Los Angeles.

2:00 COLLEGE MUSIC, GENERAL (Section Meeting). Chairman: Warren D. Allen, Stanford University.

Introductory Remarks by the Chairman.

Address: Eric T. Clarke, Association of American Colleges.

Discussion.

3:00 CREATIVE MUSIC IN THE ELEMENTARY SCHOOL (Section Meeting). Chairman: Lillian Mohr Fox, Supervisor of Elementary Music Education, Pasadena, California.

The Philosophy of Creativity and Its Application to Classroom Procedures in Music—Beatrice Perham Krone.

Creative Music Activity as a Learning Process—Avis T. Schreiber, Supervisor of Music in the Elementary Schools, Chicago, Illinois.

An Original Tone-Poem of California Scenery. A motion picture showing children engaged in experimentation with sound-producing materials, composing melody and harmony, recording in music notation and playing their own music. Phonograph recordings made by the children accompany the film. Lillian Mohr Fox, Supervisor, Elementary Music, Pasadena City Schools.



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Professor of Music
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CHESTER R. DUNCAN
Director of Music
Portland (Ore.) Public Schools

Monday, April 1—Afternoon (Cont'd)

Paper (topic to be announced): William S. Larson, Chairman, Music Education Department, Eastman School of Music, Rochester, New York.

Informal Discussion.

- 3:30 **ROUND TABLE ON VOCAL PROBLEMS.** Chairman: George L. Lindsay, Director, Music Education, Public Schools, Philadelphia.

Panel Discussion.

- 3:30 **ROUND TABLE ON BAND PROBLEMS.** Auspices of the National School Band Association. Chairman: Donald W. Rowe, President, California School Band and Orchestra Association, Southern District.

Monday, April 1—Evening

- 8:30 **EL DORADO**—Pageant opera presented by Los Angeles Public Schools (Shrine Auditorium). Conductors: Louis Woodson Curtis, Director of Music; William C. Hartshorn, Assistant Director of Music; Ralph J. Peterson, Los Angeles City College. Stage Director: Edgar J. Hansen, Dorsey High School. Art Director: Roger J. Sterrett, Los Angeles High School.

- 10:30 **LOBBY SING.** Conductors: Fowler Smith, Detroit, Michigan; Laura Bryant, Ithaca, New York.

Tuesday, April 2—Morning

- 8:30 **SMALL VOCAL ENSEMBLES CLINIC.** Auspices of the National School Vocal Association. Chairman: Alfred Spouse, Director of Music, Public Schools, Rochester, New York. Clinic Leader: Charles M. Dennis, Director of Music, Public Schools, San Francisco, California.

Demonstration Groups:

Mixed Quartet—Billings (Montana) High School, Charles R. Cutts, Conductor.

Girls' Trio—San Jose (California) High School, Alberta Carlson, Conductor.

Boys' Double Quartet—Manual Arts (Los Angeles) High School, Elizabeth Mottern, Conductor.

Girls' Quartet—George Washington (Los Angeles) High School, Mary Albin Davies, Conductor.

Madrigal Group—San Jose (California) High School, Alberta Carlson, Conductor.

Madrigal Group—Ogden (Utah) High School, Mark Robinson, Conductor.

- 8:30 **ORCHESTRA CLINIC.** Auspices of National School Orchestra Association. Chairman: Lorrain Watters, Director of Music, Public Schools, Des Moines, Iowa. Clinic Leader: Oscar Anderson, Supervisor of Instrumental Music, Public Schools, Chicago, Illinois.

- 9:30 **SENIOR HIGH SCHOOL VOCAL MUSIC (Section Meeting).** Chairman: Sadie Rafferty, Evanston Township High School, Evanston, Illinois.

Music: Dinuba High School A Cappella Choir, Chester Hayden, Conductor.

Senior High School Vocal Materials—Ida E. Bach, John C. Fremont High School, Los Angeles, California.

The Desirability of a Closer Relationship between the Vocal and Instrumental Programs—Harry Seitz, Central High School, Detroit, Michigan.

A Well-balanced Vocal Program—Osbourne McConathy, Glen Ridge, New Jersey.

Panel Discussion. Topic: Relation of Vocal Technique to Choral Performance. Panel Members: Ethel Henson, Supervisor of High School Music, Seattle, Washington; C. Scripps Beebe, Centralia High School, Centralia, Illinois; Arthur Ward, Montclair, New Jersey; Margaret Goheen, Lincoln High School, Tacoma, Washington. (Name of moderator to be announced.)

SINFONIANS ATTENTION!

Save Sunday evening, March 31, for Initiation and Supper. (5:00 o'clock.) Register immediately upon arrival at the Biltmore.



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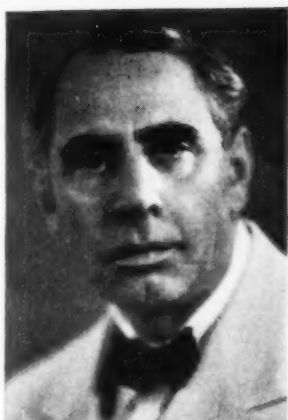


FRANCES SMITH CATRON
Director of Music
Ponca City (Okla.) Public Schools



ARTHUR R. GORANSON
President New York State
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Music Educators Journal



VLADIMIR BAKALEINIKOFF
Pittsburgh Symphony Orchestra
(Cond. Natl. H. S. Orchestra)



HAZEL B. NOHAVEC
Professor of Music
University of Minnesota



D. STERLING WHEELWRIGHT
Director and Organist
Washington (D. C.) Chapel, L.D.S.



ERNEST G. HARES
Supervisor Instrumental Music
St. Louis (Mo.) Public Schools

March, Nineteen Forty

Tuesday, April 2—Morning (Cont'd)

- 10:00 **TEACHER EDUCATION (Section Meeting).** Chairman: Hazel B. Nohavec, University of Minnesota.
Music: San Diego State College Women's Glee Club, L. Deborah Smith, Conductor.
Can Selection Be Justified on the Basis of Demonstrated Teaching Success?—Lowell M. Tilson, State Teachers College, Terre Haute, Indiana.
The Graduate Evaluates His School—Irving Wolfe, Eastern Illinois State Teachers College, Charleston, Illinois.
Panel Discussion.
- 10:00 **INSTRUMENTAL MUSIC IN ELEMENTARY SCHOOLS (Section Meeting).** Chairman: Helen M. Hannen, Supervisor of Elementary Instrumental Music, Public Schools, Cleveland, Ohio.
Music: Elementary School Orchestra, Long Beach (California), Ruth Grant, Conductor.
What Can We Do for "The Child and His Instrument in a Present-day Elementary School Program?"—Mrs. A. B. Meyers, Big Sandy School, Auberry, California.
What One-hundred Cities and Twenty Rural Districts Are Doing for "The Child and His Instrument"—Norval Church, Teachers College, Columbia University, New York.
The Status of Stringed Instruments in the Elementary School—Lena Milam, Supervisor of Music, Beaumont, Texas.
Panel.
- 10:00 **VOCATIONAL GUIDANCE IN MUSIC (Section Meeting).** Chairman: Ernest Hares, Supervisor of Instrumental Music, Public Schools, St. Louis.
The Interest in Music Today—Murray Owen (Vice-Chairman), Chaffey Junior College, Ontario, California.
Music as an Avocation—Charles J. Lamp, Supervisor of Music, San Francisco, California.
The Qualifications for Music Occupations: The Creators—Mark Freshman, Bremerton, Washington; The Performers—George W. Sadlow, Ponca City, Okla.; Private Teaching—Maier Levin, Mastbaum Vocational School, Philadelphia, Pennsylvania; Public School Music—George Spangler, Philadelphia, Pennsylvania; Other Music Opportunities—John L. Bach, Vocational High School, Madison, Wisconsin; Vocational Music in Vocational Schools—Clarence Byrne, Cass Technical High School, Detroit, Michigan.
General Discussion: Music Employment Possibilities of Today.
- 10:00 **INTEGRATION AND COÖRDINATION (Section Meeting).** Chairman: Chester R. Duncan, Director of Music, Public Schools, Portland, Oregon.
Coördination and Integration in the Elementary Schools—Beatrice Perham Krone.
Coördination and Integration in the Junior High Schools (Demonstration and Discussion)—Lilla Belle Pitts, Teachers College, Columbia University, New York. Demonstration Group from Thomas Starr King Junior High School.
- 12:30 **JUNIOR HIGH SCHOOL LUNCHEON.** Chairman: Marie Kiesling, President of the Los Angeles Junior High School Music Teachers Association.

Tuesday, April 2—Afternoon

- 1:30 **FOURTH GENERAL SESSION (Philharmonic Auditorium).** Presiding: Charles Dennis, Director of Music, San Francisco Public Schools.
Music: Joliet Township High School Band, A. R. McAllister, Conductor.
The Small Vocal Ensemble—Carol Pitts, State Teachers College, Trenton, New Jersey.
Music: Washington State College Choir, Herbert T. Norris, Conductor.
The Instrumental Ensemble—J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois.
Music: Proviso Township High School Ensembles, J. Irving Tallmadge, Director.
- 3:30 **PIANO CLASS INSTRUCTION CLINIC.** Clinic Leader: Mildred Southall. Topic: Creative Piano Lessons for Elementary School Children.
- 3:30 **BRASS CLINIC.** Auspices of the National School Band Association. Chairman: John Merton Carlyon, Watsonville (California) High School. Clinic Leader: William D. Revelli, University of Michigan.



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LORRAIN E. WATTERS
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Des Moines (Iowa) Public Schools



CHARLES M. DENNIS
Director of Music
San Francisco Public Schools

Tuesday, April 2—Afternoon (Cont'd)

- 3:30 **THE ADOLESCENT BOY'S VOICE CLINIC.** Chairman: Wilbur Schowalter, Director of Music, Public Schools, Redlands, California. Clinic Leader: Father Eugene F. O'Malley, Conductor, Paulist Choristers of Chicago.
- 6:00 **INSTRUMENTAL MUSIC DINNER** sponsored by California School Band Orchestra Association, Southern District, Donald W. Rowe, President. (Region Five business will be conducted at this meeting. Chairman: Fred Ohlendorf, Long Beach.) In charge of arrangements: Holace Metcalf, Inglewood.

Tuesday, April 2—Evening

- 8:15 **JUNIOR COLLEGE FESTIVAL** (Shrine Auditorium). Auspices of the Southern California Junior College Music Association, Edith M. Hitchcock, President.
- Conductors of Junior College Festival Chorus: Noble Cain, Chicago; S. Earle Blakeslee, Chaffey Junior College, Ontario, California.
- Conductors of Junior College Festival Orchestra: Francis Findlay, New England Conservatory of Music, Boston; Edmund A. Cykler, Los Angeles City College.
- 9:30 **FIFTH GENERAL SESSION** (Philharmonic Auditorium). Presiding: Herman Smith, Director of Music, Milwaukee (Wisc.) Public Schools.
- 10:30 **LOBBY SING**—Conductors: Vincent Hiden, Oakland, California; Helen Howe, Chicago, Illinois.
- 11:00 **"EL GRAN BAILE"** under the auspices of the Music Education Exhibitors Association (Biltmore Hotel).

Wednesday, April 3—Morning

- 8:30 **WOODWIND CLINIC.** Auspices of the National School Band Association. Chairman: Chester Perry, Belmont High School, Los Angeles, California. Clinic Leader: William D. Revelli, University of Michigan.
- 8:30 **THE ADOLESCENT BOY'S VOICE CLINIC.** Chairman: Wilbur Schowalter, Director of Music, Public Schools, Redlands, California. Clinic Leader: Father Eugene F. O'Malley, Conductor, Paulist Choristers of Chicago.
- Music: John Adams High School Orchestra, Cleveland, Ohio, Amos Wesler, Conductor.
- Address: (Speaker to be announced.)
- Business Meeting.** Presiding: Louis Woodson Curtis, President, Music Educators National Conference.
- Music: Sacramento Junior College A Cappella Choir, Ivine Shields, Conductor.
- 11:15 **ORCHESTRA CLINIC.** Auspices of the National School Orchestra Association. Chairman: Lorrain Watters, Director of Music, Public Schools, Des Moines, Iowa. Clinic Leader: Oscar W. Anderson, Supervisor of Instrumental Music, Public Schools, Chicago, Illinois.

El Gran Baile

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The Music Education Exhibitors Association invites all members of the Conference to make note of this event and to make sure their calendars are clear.

Salud, Amigos!

TUESDAY EVENING, APRIL 2



ALFRED SPOUSE
Director of Music
Rochester (N. Y.) Public Schools



JENNIE L. JONES
Supervisor Orchestra Work
Elem. Schools, Los Angeles



CHESTER HAYDEN
President, California-Western
Conference, Central District



J. IRVING TALLMADGE
Director of Bands
Proviso Twp. (Ill.) High School



MUSIC EDUCATORS NATIONAL CONFERENCE EXECUTIVE GROUP

THE EXECUTIVE COMMITTEE of the Music Educators National Conference, Presidents of the Sectional Conferences and auxiliary associations. Picture made in the headquarters office, Chicago, Illinois, during the 1939 Fall meeting. *Seated, left to right:* James L. Waller, President, Southwestern Conference; Glenn Gildersleeve, President, Eastern Conference; Edith M. Keller, President, North Central Conference; Louis Woodson Curtis, President, National Conference; Mildred Lewis, President, Southern Conference; Andrew Loney, Jr., President, Northwest Conference; Glenn H. Woods, President, California-Western Conference. *Standing, left to right:* Lilla Belle Pitts, Second Vice-President, M.E.N.C.; George Gartlan, Member-at-Large, Executive Committee; Richard W. Grant, Member-at-Large, Executive Committee; Adam P. Lesinsky, President, National School Orchestra Association; Mabelle Glenn, President, National School Vocal Association; A. R. McAllister, President, National School Band Association; Frank C. Biddle, Member-at-Large, Executive Committee; Haydn M. Morgan, Member-at-Large, Executive Committee; Nelson M. Jansky, President, Music Education Exhibitors' Association. *Not in picture:* Joseph E. Maddy, First Vice-President, M.E.N.C.

Wednesday, April 3—Morning (Cont'd)

12:30 LUNCHEON. For officers and members of all affiliated clubs, state associations and district organizations of the Conference. Presiding: Glenn Gildersleeve, President, Eastern Music Educators Conference.

Music: Marimba Solo (Rondo Brillante—Weber-Sifert) by Charlotte Sifert, Proviso Township High School, Maywood, Illinois. Accompanist: Mrs. E. R. Sifert.

Speakers: Representing Affiliated State Music Educators Associations—Edith M. Keller, President, North Central Music Educators Conference; Lloyd Funchess, State Supervisor of Music, Baton Rouge, Louisiana. Representing In-and-About Clubs—Edith Wines, Chicago.

Music: Hoover High School (San Diego) Choir, Myron Green, Conductor.

Wednesday, April 3—Afternoon

2:00 CATHOLIC MUSIC (Section Meeting). Chairman: The Rev. Robert Brennan, Director of Music, Archdiocese of Los Angeles.

2:00 HIGH SCHOOL AND COLLEGE MUSIC CREDITS (Section Meeting). Chairman: Helen C. Dill, University of California at Los Angeles.

(Program to be announced.)

2:00 JUNIOR COLLEGE MUSIC (Section Meeting). Topic: Enrichment of Living through Music. Chairman: S. Earle Blakeslee, Chaffey Junior College, Ontario, California.

Address: Roscoe C. Ingalls, Director, Los Angeles City College.

Panel Discussion: The Humanities. Chairman: Amy Grau Miller, Pasadena Junior College. Representing the Fine Arts—Hyacinth Glomski, Chicago, Illinois. (Other panel members to be announced.)

Discussion: Vocal Problems—Kathryn Barnard, Pasadena Junior College.

2:00 MUSIC APPRECIATION (Section Meeting). Chairman: S. Grace Gantt, Oakland, California. (Program to be announced.)

3:00 BRASS ENSEMBLES (Section Meeting). Chairman: Herman Trutner, Jr., Supervisor of Instrumental Music, Public

Wednesday, April 3—Afternoon (Cont'd)

Schools, Oakland, California. Clinic Leader: J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois. Clinic Group: Brass Ensemble from Proviso Township High School, Maywood, Illinois.

3:30 PIANO CLASS INSTRUCTION CLINIC. Clinic Leader: Ruth Lenore Snow, Manual Arts High School, Los Angeles. Topic: High School Ungraded Piano Classes. Clinic Group: Students from Manual Arts High School, Los Angeles.

Questions from the audience.

Panel Discussion (panel members to be announced).

3:30 ROUND TABLE ON WOOD-WIND INSTRUMENTS. Chairman: Chester Perry, Belmont High School, Los Angeles, California. Leader: William D. Revelli, University of Michigan, Ann Arbor.

3:30 RADIO—HOME LISTENING (Section Meeting). Chairman: J. Henry Francis, Director of Music, Kanawha County Public Schools, Charleston, W. Va.

3:30 RESEARCH IN MUSIC EDUCATION (Section Meeting). Chairman: William S. Larson, Head, Department of Music Education, Eastman School of Music, Rochester, New York.

Music: Boys' Glee Club, James A. Foshay Junior High School, Los Angeles, Genevieve Anne Rorke, Conductor.

Functions of Research in Music Education—William S. Larson.

An Investigative Study of Music as a Vocation—Russell N. Squire, George Pepperdine College, Los Angeles.

The Musical Achievement of College Students at Various Levels of Auditory and Visual Time Reaction—Lowell M. Tilson, Head, Department of Music, Indiana State Teachers College, Terre Haute, Indiana.

A Study of the Musical Equipment and Needs of the College Music Student—George Barr, Eastern Washington College of Education, Cheney, Washington.

Research in the Field of Voice Training—Arnold H. Wagner, School of Music, University of Southern California.

3:30 Junior College Music Theory and Composition—Section Meeting. Chairman: Gerald Strang, Long Beach Junior College. Speakers: Arnold Schoenberg, Ernest Toch.

Wednesday, April 3—Afternoon (Cont'd)

- 3:30 COLLEGE BANDS (Section Meeting). Chairman: LeRoy Allen, University of California at Los Angeles.
Music: Chaffey Junior College Band, Murray Owen, Conductor.
Selling the Band to the Public—William Blanchard, Pomona College, Claremont, California.
Modern Band Program Building (speaker to be announced).
The Marching Band (speaker to be announced).
Panel Discussion: Advancement of Players on the College Level. Members of the Panel: Gerald Prescott, University of Minnesota; Graham Overgard, Wayne University, Detroit; Walter Welke University of Washington; John Stehn, University of Oregon; Herman Trutner, Jr., Oakland, California.

Wednesday, April 3—Evening

- 8:30 CONCERT. National High School Chorus and the National High School Orchestra (Shrine Auditorium). Auspices of National School Vocal Association (Mabelle Glenn, President), and National School Orchestra Association (Adam P. Lesinsky, President).
Conductor of the National Chorus: Max T. Krone, University of Southern California. Conductor of the Orchestra: Vladimir Bakaleinikoff, Pittsburgh (Pa.). Organizing Chairmen: Ethel G. Ingalls, Los Angeles (Chorus); Fred Ohlendorf, Long Beach (Orchestra).
10:30 LOBBY SING—Conductors: Ralph Peterson, Los Angeles, California; Marguerite Hood, Spokane, Washington.

Thursday, April 4—Morning

- 10:30 MUSIC EDUCATION THROUGH RADIO (Section A) at National Broadcasting Company Studio, Radio City, Hollywood. Chairman: Fowler Smith, Director of Music, Detroit (Mich.) Public Schools. Topic: Classroom Utilization of Radio.
10:30 MUSIC EDUCATION THROUGH RADIO (Section B) at Columbia Broadcasting System Studio, Columbia Square, Hollywood. Chairman: Leslie P. Clausen, Los Angeles City College. Topic: Radio Production Techniques.
12:00 LUNCHEON MEETING:
Music in the Junior Colleges (Hollywood Athletic Club). Chairman: Carrie Sharp, Pasadena Junior College, Pasadena, California. Toastmaster: S. Earle Blakeslee, Chaffey Junior College, Ontario, California.
Relation of College Music to the Community—Max Kaplan, Pueblo, Colorado.
Speakers: John W. Harbeson, Principal, Pasadena Junior College; Gardiner Spring, President, Chaffey Junior College; W. T. Boyce, Dean, Fullerton District Junior College.

Thursday, April 4—Afternoon

- 2:00 SIXTH GENERAL SESSION. Topic: Music in the Cinema. Demonstration presented by Motion Picture Companies in Hollywood. Presiding at Paramount Studios: Hobart Sommers, Principal, Austin High School, Chicago, Illinois. (Other studio visitations to be announced).
6:00 COLLEGE AND UNIVERSITY DINNERS.

Thursday, April 4—Evening

- 8:30 CONCERT. National Junior High School Orchestra (auspices of National School Orchestra Association, Adam P. Lesinsky, President); College of the Pacific Choir (Stockton, California), and National High School Symphonic Band (auspices of National School Band Association, A. R. McAllister, President). (Philharmonic Auditorium).
Conductor of the National Junior High School Orchestra: Louis Wersen, Tacoma, Washington. Conductor of the College of the Pacific Choir: J. Russell Bodley, Stockton, California. Conductors of the National High School Symphonic Band: Gerald Prescott, University of Minnesota; Herbert L. Clarke, Long Beach, California. Organizing Chairmen: Donald W. Bennett, Virgil Junior High School, Los Angeles (Orchestra); P. C. Conn, University of Southern California (Band).
10:30 LOBBY SING—Conductors: Alfred Spouse, Rochester, New York; Sarah O'Malley, Chicago.

Friday, April 5—Morning

- 8:30 STRING ENSEMBLES (Section Meeting). Chairman: Kenneth L. Ball, Francisco Junior High School, San Francisco, California. Clinic Leader: J. Leon Ruddick, Supervisor of Instrumental Music, Cleveland (Ohio) Public Schools.
Demonstration Group: Los Gatos (Calif.) High School String Ensemble, Charles Hayward, Conductor.
8:30 VOCAL MUSIC CLINIC. Auspices of the National School Vocal Association. Chairman: Mildred Lewis, University of Kentucky, and President, Southern Conference for Music Education. Clinic Leaders: Alfred Spouse, Director of Music, Rochester, New York; George Howerton, Director of Choral Activities, Northwestern University School of Music, Evanston, Illinois.
Report on Junior College Voice Classes by Kathryn Barnard, Pasadena Junior College.
8:30 PIANO CLASS TEACHING CLINIC. Clinic Leader: Raymond Burrows, Teachers College, Columbia University, New York. Topic: Beginning Piano Lessons for High School Students. Clinic Group: Students from Susan Miller Dorsey High School and Manual Arts High School, Los Angeles.
Questions from the audience.
9:30 JUNIOR HIGH SCHOOL INSTRUMENTAL MUSIC (Section Meeting). Chairman: Louis G. Wersen, Director of Music, Public Schools, Tacoma, Washington.
Music: George Washington Junior High School Orchestra, Long Beach, Carl Lindgren, Conductor.
(Balance of program to be announced).

- 10:00 COLLEGE ORCHESTRA (Section Meeting). Chairman: Francis Findlay, Head, Public School Music Department, New England Conservatory of Music, Boston, Massachusetts. Music: University of California at Los Angeles Orchestra, LeRoy W. Allen, Conductor.
Report: A Survey of College Orchestras—Walter Duerksen, University of Wichita, Wichita, Kansas.
Panel Discussion: Topics: (1) The Status of the College Orchestra. (2) Values and Functions of the College Orchestra. (3) Maintaining Adequate Instrumentation in the College Orchestra. (4) Rehearsal Problems. (5) Performance Problems. (6) Repertory Problems. (7) Credits, Awards and Scholarships. (8) Finances of the College Orchestra. Panel Members: A. R. Doty, University of Texas, Austin; Theodore F. Normann, University of Missouri, Columbia; and Members of the College Orchestra Committee.



CALIFORNIA-WESTERN CONFERENCE, SOUTHERN DISTRICT
BOARD OF DIRECTORS

Officers and members of California-Western's Southern District have been enthusiastic participants in the months of work preliminary to the M.E.N.C. meeting in Los Angeles. The Southern District organization will sponsor a reception for all visiting Conference members, Sunday evening, March 30, at the Biltmore Hotel. In the picture above, left to right, standing: Ralph J. Peterson, Director, and President of Southern California Vocal Association, Los Angeles; Leslie P. Clausen, President, Los Angeles; George Wright, Vice-President, Beverly Hills. Left to right, sitting: Harriet Pidduck, Secretary, Huntington Park; Minnie Lowry Reed, Treasurer, Long Beach.



JULIA HOWELL
Professor of Music
University of Southern California



J. LEON RUDDICK
Supervisor Instrumental Music
Cleveland (Ohio) Public Schools



LILLIAN MOHR FOX
Supv. Elem. Music Education
Pasadena (Calif.) Public Schools



E. M. STODDARD
President, California-Western
Conference, Northern District

Friday, April 5—Morning (Cont'd)

- 10:00 COLLEGE CHOIRS (Section Meeting). Chairman: Ralph J. Peterson, Los Angeles City College.
Music: Fresno State College A Cappella Choir, Arthur G. Wahlberg, Conductor.
(Program to be announced.)
- 10:00 PRESCHOOL AND KINDERGARTEN MUSIC (Section Meeting). Chairman: Helen L. Schwin, Western Reserve University, Cleveland, Ohio.
Demonstration with film showing the varied activities of the four-year-old child in music—Lucia Smith, Director of Music, Broad Oaks School, Pasadena, California.
Music for the five-year-old—Helen Christianson, Elementary School, University of California at Los Angeles.
Demonstration: Activities of Preschool Children, June Stryker, Elementary School, University of California at Los Angeles.
Panel Discussion. Discussion Leader: Maude Garnett, Oswego (New York) Normal School.
- 10:00 MUSIC IN THE CINEMA (Section Meeting). Chairman: Mabelle Glenn, Director of Music, Public Schools, Kansas City, Missouri.
(Program to be announced.)
- 11:00 WOOD-WIND ENSEMBLES (Section Meeting). Chairman: J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois. Presiding, Arthur R. Goranson, Jamestown (N. Y.) Public Schools; President, New York State School Music Association. Clinic Leader: Thomas Eagan, San Jose State College. Demonstration Group: Woodwind Ensemble, San Jose State College.
- 11:00 MUSIC ADMINISTRATION (Section Meeting). Chairman: Helen Howe, Director of Music, Chicago, Illinois.

Friday, April 5—Afternoon

- 1:30 SEVENTH GENERAL SESSION (Philharmonic Auditorium). Music: Los Angeles Elementary Junior Orchestra, Jennie L. Jones, Conductor.
Music: Ogden (Utah) A Cappella Choir, Glenn L. Hanson, Conductor.
Rural School Music Festival. Chairman: Mabel Seeds Spizzy, Reedley, California.
Adjourned Business Meeting.
- 2:30 COMPETITION-FESTIVAL MANAGEMENT (Section Meeting). Chairman: Gerald Prescott, University of Minnesota.
- 2:30 JUNIOR COLLEGE CURRICULUM (Section Meeting). Chairman: Esther Goetz, Woodrow Wilson Junior College, Chicago, Illinois.
Music and Life—John A. Sexson, Superintendent of Schools, Pasadena, California.
General Curriculum Problems with Report on Fact-finding Questionnaire—Esther Goetz, Chicago, Illinois; Thelma Martenson, Lon Morris Junior College, Jacksonville, Texas.
Terminal Courses—Occupational and Pre-professional Curricula—John L. Lounsbury, Superintendent of Schools, Long Beach, California.
Democratizing the Arts—Catherine Callahan, J. Sterling Morton Junior College, Cicero, Illinois.
Music in the Social Scene—George Howerton, Northwestern University.
Lower-Division and Pre-University Music Courses—Merton E. Hill, University of California at Los Angeles.
Question Box and Panel Discussion: S. Earle Blakeslee, Esther Goetz, Edith M. Hitchcock, Merton E. Hill, Leslie Clausen, William E. Knuth, Hyacinth Glomski, John Lounsbury, LeRoy W. Allen.
- 3:30 PERCUSSION INSTRUMENTS CLINIC. Clinic Leader: William Ludwig, Chicago, Illinois.
- 3:30 ROUND TABLE ON VOCAL PROBLEMS. Chairman: Mildred Lewis, University of Kentucky, Lexington, and President, Southern Conference for Music Education.

Friday, April 5—Evening

- 6:00 BIENNIAL BANQUET (Biltmore Hotel).
- 8:30 OPERA: "Serenade" by Victor Herbert, presented by Hollywood High School (Philharmonic Auditorium). Charles Jenner, Conductor; Louis F. Foley, Principal of Hollywood High School; Edna Ames, Head of the Music Department; Arthur Kachel, Director of Dramatics.



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Must College Bands Be Subsidized?

LEO J. DVORAK

Illinois State Normal University, Normal

ARE PLAYING SCHOLARSHIPS essential to the college band? This question has caused considerable comment in recent years, probably due to the increasing interest in instrumental music and to the demand for larger and finer college and university concert and marching bands. Although we know that a large number of colleges and universities offer subsidies to band players in one form or another, there seems to be no authoritative account of exactly what the common practices are. I have been unable to find accurate information as to which schools give special scholarships to activity departments, or how the money for them is provided. Satisfactory information is also lacking concerning the common practices of selecting students, the amount and nature of awards, their duration and the strings attached to them. The philosophy of scholarships is available, but except for a few instances, no mention is made of band scholarships. The fact that many schools give recognition to bandmen, is an indication that the practice is a "touchy" subject and one which the schools do not freely discuss. From all appearances, such awards are used as a part of the recruiting strategy of the colleges. In Walter Jessup's report in the 32nd *Yearbook of the Carnegie Foundation for the Advancement of Teaching*, commenting on high-powered salesmanship in selling the university to high school students, he says, "We are familiar with the inducements offered promising athletes, but we may be astonished by the fact that drum majors and tuba players now find themselves possessed of special talents with a marketable value in the college field."

It is doubtful whether many of these so-called scholarships to bandmen would classify under the accepted standard of a scholarship. According to the Harmon Foundation publication on student loans, a scholarship (1) should be awarded as an honor to one who gives promise of scholastic ability, (2) should be held only so long as the recipient makes specific contributions to the advancement or coordination of knowledge, and (3) should be given only to those scholars who need it in order to do their best work.

To conform to these requirements, a student receiving a band scholarship would necessarily have to be in the music department, a major or at least a minor in the field. The grant could not be an out-and-out subsidy to a skillful player who has no further interest in music than his presence in the band. Practice shows, however, that this has not always been the case; those who are influential in placing these grants are not always interested in educational aims and objectives, but are mainly interested in the organization which the subsidized individual may benefit by his membership. It has also been found that it is not always the student in need who receives the scholarship, but often the best player who presents himself.

This growing practice of giving scholarships to bandmen is probably an outgrowth of the long established policy of conservatories and music schools of awarding scholarships to promising musicians. It has gained impetus from the present custom of many athletic departments in seeking promising athletes and making a college career possible for them. With the increasing rivalry among institutions to outdo each other in marching bands, it was only natural that every means be called upon to assist in this competition. The granting of scholarships was one means to the end. Those schools that give them have, no doubt, won the argument, "If athletes are given scholarships, why not outstanding instrumentalists?" In fact, some coaches have been in favor of the plan. It was interesting to note that a few years ago when a new football coach was hired by one of the large eastern colleges to rejuvenate the football team, he immediately set about developing a marching band, too. He helped in recruiting players, organized the band and even attended rehearsals to be sure that things got under way. He realized, as many athletic departments do, that a part of the success of their football season is due to the colorful work of the band. It is unfortunate, however, that with the betterment of these bands, many bad practices have developed.

[This article, which is preprinted from the 1940 *Yearbook of the M.E.N.C.*, is based on an address given by the author at the North Central Music Educators Conference in 1939.]

With the growing tendency to attract bandmen through some form of subsidy, we find schools competing in their bids for outstanding high school players. An Illinois high school band director relates that last spring an out-of-state college director promised scholarships to about twenty-five of his graduates. The many high school contests have helped to distinguish the most capable players. These students become conscious of the devices used by many colleges in recruiting students, and try to sell their wares to the highest bidder. They apply to one institution after another, playing off one against the other in an attempt to raise the bids. A recent example was cited by a band director in one of the midwestern colleges. He was attempting to find a competent oboe player for his organization and after much dickering with an interested lad, offered him a very attractive scholarship. The lad finally drew from his pocket five or six letters containing other offers and pointed out that among them was a more enticing inducement which he would accept if nothing better presented itself.

In my own particular experience as a field man for a small college a few summers ago, I was met on all sides by the bargaining of prospective students. "What are the material inducements offered?" "What is my particular talent or ability worth to your college?" was the essence of their attitudes.

In answer to my question regarding prospective students, the head of a state university music department answered that most students who come to him about matriculating in his school almost invariably ask in effect, "What do you have to offer me?" They are far more concerned with material rewards than with educational opportunities.

This attitude on the part of prospective students is probably no different from what one could expect after looking at some of the unfair and unethical practices that are a part of the recruiting scheme of many schools.

Some of the common inducements used by various schools in attracting instrumentalists may be classified under the following types: (1) Outright grants of tuition reduction to outstanding players, (2) Tuition rebates, (3) State and special scholarships, (4) Miscellaneous jobs on and off the campus.

The first—outright grants of tuition reduction to outstanding students—is probably the most common type. In some schools it is a pure gift with no strings attached. In one school a two-thirds reduction in tuition is granted to all band, orchestra and glee club members for a weekly assembly concert by each organization. In many schools, however, the grant is good only if the student remains for the following three years. The student cannot transfer to another school without repaying the award. This, of course, is rank bait; once a student is caught, he must either stay or forfeit.

The second—tuition rebates—is practiced in some state schools that forbid the granting of playing scholarships but do not forbid the return of a student's tuition deposit. In effect, this type amounts to an outright gift.

The third—state and special scholarships—include a year or more free tuition to the highest ranking senior of each high school in the state. Of course, this means that only an occasional band student receives the award.

The fourth—miscellaneous jobs on and off the campus—gives outstanding players preference in the available jobs. These include NYA employment, state jobs, and board and room jobs. Some of the features of this practice are unfair to the capable and needy students of other departments. One school has an arrangement that provides board and room at the college dormitory in exchange for playing in campus organizations.

Opinions differ among band directors as to the advisability of awarding playing scholarships. Results from interviews with a number of them reveal that the majority are in favor of such awards. Many claim that the scholarship is the lifeblood of their organization and that like practices of competing and rival schools make it imperative that they retaliate with the same sort of recruiting strategy. Some directors feel that if athletes are subsidized by scholarship awards, outstanding players of instruments should be eligible for the same type of aid. Some believe that

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1004 OUR HERITAGE (A Cappella).....Zamecnik .15
1520 TAMBOURIN.....Gretzy .20
1505 PRAYER (From "Haensel and Gretel").....Humperdinck .12
1503 HYMN TO DIANA.....von Gluck .12
1504 NOCTURNE.....Mendelssohn .15
1500 AVE VERUM CORPUS.....Mozart .12
PS 1 THE GRAPE HARVEST (A Cappella).....Tapp & Haywood .15
PS 2 THE GOOD SOIL (A Cappella).....Tapp & Haywood .15
216 KEEP A LITTLE SONG IN YOUR HEART.....Huerter .15
212 YOU ARE MUSIC.....Black .15
208 AMERICA'S TRUST.....Ballaseyus .15
191 HOPE.....Powell .15
174 A GLAD PRAYER.....Stenson .15
V 7 BLESSED BE THE DAWNING Kernell .15
5002 JUST FOR TODAY.....Seaver .15
1518 EMPEROR WALTZ.....Strauss .25

THREE-PART (S.S.A.)

- 217 YOUTH ON PARADE.....O'Hara .15
PS 3 TWILIGHT INTERLUDE.....Reynard .15
201 CRADLE SONG.....Brahms .15
202 SONG OF THE DANUBE.....Strauss .15
106 ALOHA.....Kawelo .15
193 DANCE, YE GYPSIES!.....Brahms .15
194 COME, LET US GO A-MAYING.....Gluck .15
144 THE PRAYER PERFECT.....Stenson .15
213 YOU ARE MUSIC.....Black .15
204 EMBLEM OF LIBERTY.....Von Suppe .15
203 THE SPRING IS HERE AGAIN.....Zamecnik .15

TWO-PART (S.A.)

- 589 LET'S GO AMERICA!.....Logan .12
575 BRONCHO BOY.....Zamecnik .12
599 THE MILL WHEEL.....Miles .12
602 CRADLE SONG.....Brahms .12
606 BOBOLINK.....Zamecnik .12
610 YOUTH ON PARADE.....O'Hara .12
547 THE MONKEY MAN.....Lee .12
536 TOM, TOM, THE PIPER'S SON.....High .12
537 THE PRAYER PERFECT.....Stenson .12
508 I HEAR THE BEES A-HUMMING.....Zamecnik .12
502 LASSIE O'MINE.....Walt .12
504 BELLS OF THE SEA.....Solman .12
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it has done a great deal toward building musicianship, increasing the personnel, and raising the musical standard of the band. This in turn, they argue, creates greater interest, pride and enthusiasm within the organization and helps to win acclaim and support from the outside. Many directors are of the opinion that special consideration in some material way should be given players because of the playing demands they must meet in the way of commencement exercises, community parades, pep sessions and similar duties.

There are others who feel just as strongly against the practice. They argue that the custom of giving first chair players the awards implies that the second, third and fourth parts are less important, hence makes the policy unfair. Then, too, it would be impossible to award a scholarship to each player who needs help without greatly increasing the total number of awards, and no fair line of distinction as to who should receive them could be made. The fact that the band needs a bassoon player is not sufficient reason that just any good player is deserving of recognition and help. Those who oppose the practice also claim that it causes ill-feeling among the players and consequently becomes a deteriorating factor in the organization's morale. Furthermore, they believe that the support of other departments is likely to be lost when they find this particular department being subsidized. There has been enough unfavorable comment and resentment against athletic departments that subsidize players; the extension of this practice into the music department is bound to receive like criticism. Some also argue that the type of student whom the director wants does not have to be lured by a scholarship, and that the band should be attractive to him on its own merits. They believe that, as a rule, those not receiving subsidies are better members than those that do.

Many administrators are quite outspoken in their opposition toward granting band scholarships because they feel confident that pressure from other departments—speech, journalism, etc.—would be brought to bear on the administration and that an extension of the policy would necessarily have to be made in order to satisfy all concerned; obviously, this would be impossible. They feel that aid should be offered to those students who need help by giving them an opportunity to work and that participation in the activities of the school should be regarded as an honor. If financial aid is not needed, these awards are merely gifts in exchange for a member's playing ability; they are not real scholarships.

Despite the growing tendency to subsidize college band players, and the arguments advanced in favor of this policy, in my opinion, playing scholarships are not and cannot be considered essential to the band. With the increased emphasis on music in the secondary schools and the large number of instrumentalists that graduate each year, there should be no need for offering material inducements. Some may still object that there are not enough good oboe, bassoon, flute and horn players to go around. We know that high school directors transfer students to the less common instruments from those that are abundant, and the farsighted college band director could anticipate and meet his needs in the same way. The argument that students are put to considerable expense for activities such as commencement exercises, is met in other ways than by granting scholarships. Many schools pay the cost of the extra board and room for the band members when they must remain for a playing engagement. Rather than material awards, it seems that the real inducement to the student should be excellence in educational opportunities and a rich musical experience in attractive musical organizations.

The sad experiences that music schools and conservatories have had in the matter of scholarships have caused them to take steps toward curtailment and standardization of the practice. In the 1939 revised Constitution of the National Association of the Schools of Music, their Code of Ethics, Articles V and VI, reads: "Be it resolved, That members shall not countenance the offering of scholarships . . . to entice students from one institution to another; that the cutting of rates or offering free, partial or fictitious scholarships to increase enrollment be vigorously condemned. Scholarships shall be awarded only to deserving and talented students whose means are found to be insufficient to pay for their instruction."

Of the 105 members in the association, there are a large number of colleges and universities represented. It is hoped that through the leadership of these schools a policy based on sound educational principles will be established.

As educators, we must not lose sight of educational aims and concepts. We must distinguish between immediate and ultimate benefits. Serving immediate ends will not always result in the greatest permanent good—we must adopt the long-range point of view. All our efforts should be directed toward providing the student with sound cultural training, strong musical leadership, a broad musical experience and a sound philosophy of the art and science of music.



FORTY YEARS AGO OR MORE, the late Theron D. Perkins, nationally renowned New England bandmaster, successfully introduced "choro-band" features in his concerts. "Some day," he said, "composers and arrangers are going to give us more music which will adequately utilize combinations of instruments and human voices. . . . They will learn to make use of the vocal choir with the various choirs of instruments, and will not be limited to the conventional band or orchestra accompaniments for choral music."

When this prediction was made, no one dreamed that one day quite soon, in towns throughout the country, instrumental and vocal units, well trained and eager, would be waiting for the new thrills which could be afforded by participation in the performance of what Mr. Perkins called "choro-band" and "choro-orchestra" compositions. Composers are now beginning to appreciate fully the palette which school music has put in their hands. And directors of school music groups are likewise appreciative of the thus far little explored areas of colorful musical effects in the combination of large instrumental and vocal groups. Perhaps the school folks are a step or two ahead of the composers and publishers.

The picture below showing the Joliet Township High School Band and A Cappella Choir, A. R. McAllister and A. H. Zimmerman, conductors, is significant in this connection. It was made at the time of the twenty-seventh annual concert of the Joliet Band, in which the A Cappella Choir shared part of the program. Of course, school instrumental and vocal groups frequently combine to the advantage of all concerned. In this instance, particular advantage to auditors was afforded by special "choro-band" arrangements, treating the chorus and band as "tout ensemble." (No pun intended.) The Joliet Band is making a concert tour which will include a week in Los Angeles during the M.E.N.C. Convention, and will give a concert for the Conference.



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IN LIEU of the commonly-used greeting inquiries in regard to state of health, a pertinent substitute salutatory question when school and college music folks meet might well be "How is your phonograph?" or "How is your piano?"

Most of us are at least faintly aware of the fact that one of the items among the accoutrements of our educational institutions most deserving of solicitude as to state of well-being is the equipment used in music rooms, classrooms and auditoriums. True, not every educational institution falls into the category of old-age homes for retired music instruments, but many a lecturer, artist or teacher will testify to the almost fatal handicap often imposed by the necessity for making use of a crippled instrument as a medium for expounding the technical facts and tonal beauties supposedly associated with the processes of music education. Just how serious the situation is will be disclosed in this article, which is a report of a survey of phonograph equipment available for examinations in music at college entrance examination board centers. In what degree the findings of this survey can be applied to the situation in schools and colleges generally, or to instruments other than phonographs, cannot be determined on the basis of available statistics. Many public schools—perhaps most of the larger ones—have definite procedures for maintaining equipment. Some, we know, have not—or else the procedures fail to operate. In any event, while this paper necessarily deals with and exposes conditions existing in a fairly large cross section of schools, it is hoped that the reader, before pointing a finger of shame in any direction, will apply the stethoscope and sphygmomanometer to musical equipment in his own institution. But let us proceed with our story.

In 1932 the Secondary Education Board published a report by its Committee on Music, outlining a curriculum for grades seven to twelve, inclusive, and recommending that the College Entrance Examination Board "be asked to give and correct an examination in appreciation and history of music and that part of ear training for which answers may be recorded on paper." A sample examination was published which it was proposed to reproduce on phonograph records to be sent to the various college board examination centers. It was also recommended that "those questions which require individual performance, by singing or tapping rhythms, be deferred until the Fall and that they be administered by the colleges concerned."

Since the colleges making the greatest use of the Board examinations have been willing to accept school certificates of proficiency in music in lieu of examinations, no positive action has as yet been taken on the recommendations. From the point of view of the Board, the cost of preparing a series of phonograph records for such an examination would constitute a serious problem, since its income is derived entirely from candidates' fees. While certain examinations are more expensive to administer and grade than others, the costs of the various examinations are not seriously out of line with each other except for those papers taken by small groups of candidates. The new examinations in science and in history at the two-year level are, of course, cases in point; but the disposition of the Board is to offer these papers for a sufficient length of time to allow a real demand for them to develop.

Other questions which arise in the case of the proposed examinations in music are those concerned with the physical characteristics of the phonograph equipment available in the centers at which the Board gives examinations. Printed examinations may vary in the size of type and legibility, but they are constant for the entire group—the possibility of serious distortion of the original questions does not arise. This paper reports a factual inventory and rating of the physical properties of phonographs available at those centers within the continental limits of the United States at which the Board offers examinations.

The examination centers were circularized to obtain the make

[NOTE: The body of this article is a report of a survey made in 1939 by Mr. Beggs and Mr. Brigham on behalf of the Research and Statistical Laboratory of the College Entrance Examination Board, Princeton, New Jersey. The foreword and concluding paragraph are added by the editors of the JOURNAL.]

of the phonograph available, the year of its manufacture, the model number, the serial number of the particular model, and the type of needle used. From this information the technical data on the physical characteristics of the equipment could be obtained from manufacturers, service manuals, and other sources. Two hundred and eighty-two of the Board's two hundred and ninety-one examination centers in this country used in June, 1939, answered the questionnaire—a response fully adequate for the purposes of this survey. Fifty of the centers—more than one-sixth—had no phonograph at all. Some of these centers, however, were in sizable cities and reported that they would be able to borrow adequate equipment from local dealers. Two hundred and thirty-two of the centers reported on the equipment available. The physical properties of these machines were checked, and the equipment rated according to the scale to be described. All machines available at each center were rated, but only the best of these is included in this report. A short discussion of the method of rating is necessary at this point.

The *pickup* is the unit which holds the needle and is the first and very important link in the system, since its response may limit that of the whole machine. Stiff needle motion from side to side will add to the distortion and record wear. The type of needle to be used depends on the freedom of motion of the pickup, sapphire needles giving the best frequency response when used in a free pickup, while chromium needles are better in stiffer systems.

The *percentage of distortion* is an expression of the degree that a note differs on coming out of the loud-speaker, from the original note on the record. If a pure note on the record comes out of the loud-speaker with the same purity, there is no distortion. Distortion of 5 per cent or less is not noticeable to the ear, but values much above this limit are annoying and distracting. Distortion as high as 10 per cent is very distressing.

The *output* is the term used to express the loudness of sound which may be produced by the amplifier and loud-speaker. As the output increases, distortion also increases. Sets rated A and B in the classification used, have a distortion no higher than 5 per cent at an output of 10 watts. Greater output is possible in many of the machines, but the distortion values would be so high that the quality would be greatly impaired.

The *response* of the unit is the frequency range in cycles per second that may be reproduced by the equipment. Leopold Stokowski states that for the true reproduction of symphonic music, a frequency range of 30 to 13,000 cycles per second is necessary to include the overtones and true basses. The best phonographs now available have a response limited at the low end to about 40 cycles per second, and at the high end to about 9,500.

Flatness expresses the extent to which all frequencies or notes are amplified an equal amount throughout the entire range. The best of existing phonographs, for example, may have a range from 40 to 9,500 cycles per second, but all frequencies may not be amplified an equal amount. Since the ear can seldom detect a change of plus or minus two decibels, this degree of flatness is considered satisfactory in this report.

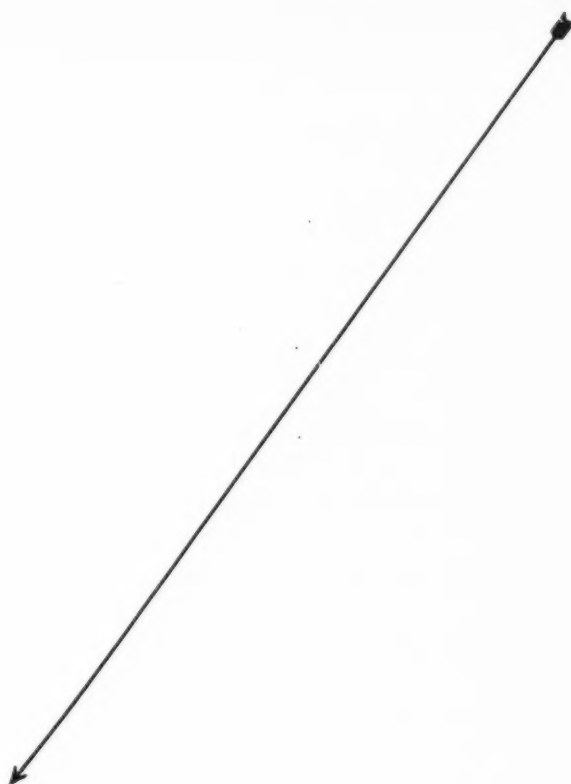
Expansion of the music from phonograph records is desirable, since the range between pianissimo and fortissimo passages on a record has been greatly reduced because of technical restrictions. Several sets on the market incorporate an expander, which automatically restores this range.

With the foregoing discussion in mind, we may turn to the actual method of rating used. The A rating was reserved for those instruments with an output of 10 watts, distortion not higher than 5 per cent and a wide response, as follows:

A+	A	A—
30 to 10,000	40 to 9,000	50 to 7,000

No machine received an A+ rating, and only one, and that without an expander, received A for its broad range of response. Fifteen instruments were rated in the A— category, ten of these being the product of one manufacturing company which has now discontinued this model.

Instruments rated in the B categories had frequency responses of 60 to 7,000 (B+) or 60 to 6,500 cycles per second (B and B—). Ratings of B— instead of B were made on the basis of



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more detailed information. Five instruments were rated B+, thirty-eight B, and ten B—.

The frequency response of sets in the C rating were:

C+	C	C—
60 to 6,000	70 to 5,500	80 to 5,000

An output of 5 watts was considered adequate in this group, with a distortion of 5 per cent in the C+ and C groups and 7 per cent in the C— group. Thirty-one instruments were rated C+, eighteen C, and twenty-one C—. It is considered that any set rated C+ or better would be satisfactory for use in an examination in music, and it might be possible to use sets rated C as well. While some of the sets in the C— rating might be passable, it would not be advisable to use such a machine unless a few students were to be examined in a small room, so that the volume could be held to a low point to reduce distortion.

About 35 per cent of the schools and colleges at which the Board gives examinations have instruments for playing phonograph records which would be considered entirely satisfactory. Special arrangements for examining small groups might be made to provide adequate examinations in music in, perhaps, 45 per cent of the Board's centers, but in over half of the centers the instruments are either inadequate or not owned.

The further classification of instruments not considered adequate is probably a work of supererogation, but may be of use to teachers. Since the frequency of the C— group was 80 to 5,000 with a distortion of 7 per cent permitted, the D+ group was given the same response requirement but with a distortion of 10 per cent. The D category again includes sets with a narrower response (80 to 4,500) and distortion not greater than 7 per cent. The D— group includes sets reproducing frequencies from 100 to 4,500, with distortion not higher than 10 per cent. Thirty-seven sets received ratings of D+, seventeen D, and twenty-four D—. In the E category were placed all acoustic phonographs. In addition to these sets without electric amplification were placed others made in the late twenties, before the art of the faithful reproduction of music received much attention. The earliest instrument reported, which was also the only one available, was dated 1910. One school had a 1906 model, but it also had another unsatisfactory instrument of more recent date. It should be emphasized that the schools reported on all models available and this survey rates only the *best* instrument in each center.

It is difficult to see how the College Entrance Examination Board can give examinations in music if over half of its centers are without satisfactory equipment. If the nature of the examination is changed to meet the limitations of the physical equipment available, its general value and significance might be lessened. The very fact that the equipment seems so meager, may suggest that music has not as yet advanced very far as a subject of instruction in secondary schools. This situation in turn may itself explain the pressure on the Board to give examinations in music and thus to raise the subject to a higher level of "respectability" than it now enjoys. The Secondary Education Board has developed an excellent secondary school curriculum in music, but it does not seem reasonable at this writing to invoke the powers of an examining agency to give this curriculum official sanction.

It is hoped that facts herein set forth will challenge the interest of everyone who is in any way responsible for the musical experiences of children and young people, whether in school or out. Not only is it of vital importance that all school-owned instruments be kept in good condition, mechanically and tonally, but more attention should be given to the condition of instruments in all public places and in homes. The battle-scarred pianos in many churches and in city auditoriums and other halls where public meetings are held, present a deplorable contrast to the high ideals and earnest labors of music educators and music lovers who are seeking to develop a musical nation. Music clubs, church music committees and other groups might well initiate a nationwide campaign to eliminate this ever-present menace to the nerves of musicians and to the development of music appreciation on the part of the general public. If this were done, at least for a long time there would be no piano tuners out of work—or no phonograph equipment unable to work to its best advantage for the lack of a few repairs. Music out of tune is not music. This nation is spending rather large sums of money for education and edification through music. Too often publicly-owned musical equipment is the victim of public disownership of responsibility for the condition of the equipment. A very small percentage of the thought, time and money being poured out for music would be sufficient to provide for the reconditioning of old but still useful equipment and for the replacing of instruments which should be on the junk heap.



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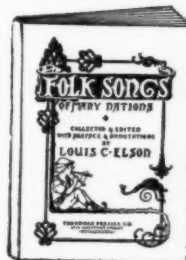
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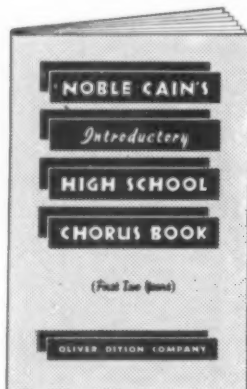
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Music Week in Sandusky

EULALIE SHAW

Director of Music, Sandusky (Ohio) Public Schools

OUR FIRST Music Week observance on an organized basis was held in Sandusky¹ two years ago in the form of a Community Music Festival. It was sponsored by the music department of the public schools and celebrated the one-hundredth anniversary of public school music in the United States.

We were able to obtain wide coöperation among the representative groups in the city; and as a result, have, I believe, won permanent advantage and more extended moral support for musical training as an essential in the education of Sandusky's children.

So warm indeed was the response, and so promising the ideas and plans developed, that we soon realized that a week of music, synchronized with the national movement, would probably become an annual affair in the city. Plans for this year's observance have been under way since fall. It now looks as if one outcome of the effort will be a Community Music Association, which will henceforth sponsor all community projects, including Music Week. This should relieve the schools of considerable responsibility, without detracting from the benefit derived.

In mapping out our 1940 program, it was our thought to have a different local group present a concert each night for a period of five or six nights during National Music Week. The first year we opened our series with the Buckeye League Band and Orchestra Festival, because it happened to be Sandusky's turn to be host for that occasion. Bands and orchestras from four towns took part. It was a fine beginning.

Last year we began our concerts on the first Sunday night in May, with thirteen churches of the city combining to give a concert of sacred music. The churches do this each year. A silver offering is taken and divided among the church choirs. Mimeographed instructions are sent to each choir director, assigning a room, position in the auditorium, order of singing, etc. At the close of the concert, the combined choirs sing one number under my direction and the audience then joins in singing a well-known hymn. This has always been one of the most satisfying evenings of the entire week for it was an event included from the beginning. An innovation this past year was the holding of several musical teas on Sunday afternoon by private teachers at the suggestion of the Music Week Committee.

On another night of our Music Week the Sandusky Male Chorus gives its annual concert under the direction of Elmer Frank, a Sandusky man who returned three years ago from five years of study in Vienna and Budapest. The Male Chorus sings

exceptionally well. In formal dress, standing in front of a black velvet drop, with palms and ferns adorning the stage, the members make an impressive picture.

Still another night is devoted to a concert by the Sandusky Choral Society, also under the direction of Elmer Frank. This is a group of about 125 men and women who want to sing for the joy of singing. This chorus has handsome vestments of turquoise blue, purchased for their appearance in our very first community festival. Two soloists from Toledo—a soprano and a violinist—appeared with this group last year.

Usually the most varied program of the week will be high school night, in which the A Cappella Choir, Boys Chorus, Girls Chorus, and all combined as a Festival Chorus, unite to give a full evening's program.

The festival has always come to a close with Public School Night, which is a gala occasion and attracts the largest crowd. In fact, we turn people away. Usually this night is composed of grade school choruses, violin ensembles, junior high school band and orchestra, glee clubs, and folk dancing. Last year, however, we staged a big pageant of the development of music in America and are planning a musical show this year using grade schools, junior high, and senior high with the departments—art, home economics, industrial art, dramatics, and creative writing classes—coöperating.

This will exclude high school night and in its place will be the civic orchestra of Sandusky which was organized last year but will be making its initial appearance this year.

I think a word here of how our Music Week Committee began might be of interest. I simply appointed myself as a committee of one—there being no one else to take the initiative—to contact the director of the Sandusky Choral Society and the Sandusky Male Chorus, and the director of our high school band. Both were enthusiastic over the idea. Out of these few contacts our first committee was formed. We asked the president of each of these organizations to serve also on the committee. Last year the Chamber of Commerce was represented. This is how we have functioned so far, but plans are under way now, as I have said earlier, for a more representative setup, to be announced soon. We are using Flint, Michigan, as an example we hope to emulate, only on a smaller scale. I believe that in many instances it is necessary for the music supervisor to take the initiative. Know your community, then you will know what to do.

The first year, season tickets for the series of events were sold for \$1.00. We also worked out a system of single admissions, and on Public School Night allowed two free tickets to each family having a child in that performance. That was because our

¹ Most readers are no doubt aware that Sandusky is a thriving industrial city in Ohio, located on Lake Erie, fifty-nine miles west of Cleveland. The city has a population of 24,622.



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school festival had always been free. The money taken in was divided equally among the organizations taking part and was put to useful purposes. The Choral Society, for instance, made a substantial payment on its new vestments, the grade schools purchased books on music such as *Haydn, The Merry Little Peasant*, also records and rhythm instruments. Last year there was no admission charge, only free-will offerings. This year we are considering a fee again, though a small one.

We incur very few expenses because our school board graciously supplies the junior and senior high school auditoriums free and prints all the programs (each has a distinctive design); the city greenhouse decorates sometimes without charge or asks only a small fee; and the newspapers give us considerable publicity—much of it without cost. All papers carry editorials for us and one even had the festival for its headlines on the front page the evening of the first performance.

Of course, many musical events take place throughout the year. The "Messiah" is given during Christmas week; the High School Choir's annual concert is the week before Christmas; Grace Church Episcopal Male Choir gives an annual concert; but I believe our concerted efforts during Music Week have increased interest to such an extent that all concerts are better attended and ensemble groups are more in demand. These factors have made it easier to put over our drive for the Civic Music Association which brings world-famous artists to Sandusky, and have also made our Sandusky audience more responsive.

We have long had a reputation for being a cold audience, but in the last year artists appearing here have been pleased by the sincere appreciation of their listeners. Marian Anderson made a special comment upon it. She is a great artist, but I still do not believe that we would have responded so well a few years back, regardless of her greatness.

Slow Practice vs. Fast Practice

JACOB KWALWASSER

Professor of Music Education, Syracuse University

I JUST CAN'T REMEMBER when I first began to question the wisdom of practicing slowly. Being an iconoclast, I must have resented and violated that mandate from the very beginning. I can see so little value in slow practice that it is disturbing to think that so few educators have ever expressed themselves unfavorably on the subject. Slow practice is preached everywhere and by practically every teacher of applied music. Treading where angels might fear to go, I am bold enough to cast aspersions on the value of slow practice, hoping that we may substitute fast for slow practice if we wish to accomplish more for the learner. Some readers may attribute the last sentence to foolhardiness, but I assure you that I have considered both types thoughtfully, and after much deliberation I unhesitatingly recommend fast practice over slow practice. You will, too—perhaps.

No one dare deny that slow practice is quite frequently dictated by "eye problems," troublesome as they are at first, requiring the reader to move cautiously. And if learning the assignment involved only the visual contacts with the score, the practice would be open to less criticism. On the motor side, slow practice may be conducive to greater accuracy, since more time permits more leisurely placement of fingers for manipulation of keys. On the rhythmic side, slow practice permits the learner to "dissolve" the more difficult rhythmic patterns into easier ones. These things slow practice will accomplish, but do not overlook for a moment the objectionable results of prolonged periods of slow practice.

When arbitrary slow practice is demanded by the teacher for weeks at a time before concert speed is employed, many deleterious results follow. Slow practice is musical distortion, wrenching and twisting musical values into weird forms. It is destructive from the expressive side. Dynamic and tempo considerations must be partly or completely abandoned. Aesthetic content and meaning become corrupt. This practice method gives the learner a false sense of security, for in spite of the fact that the player may perform a composition adequately at a reduced speed, he neither knows the composition nor can he play it until he has mastered it at concert speed. And finally, if this method extends over a considerable period of time, it slows down the speed of learning and reduces the repertoire.

But my chief objection to slow practice concerns the teacher, and not the learner. Dictated by considerations that are due primarily to teacher weaknesses, the need of slow practice may most frequently be attributed to a bad choice of music on the part of the teacher. Slow practice too often is a protection to the teacher as well as an abomination to the pupil. Let me explain this imputation, briefly. It is not at all uncommon for teachers to devote very little time to planning their courses of study. I know some very prominent teachers of piano and violin who actually never think of their pupils' needs until the next lesson period. Then, frequently, on the spur of the moment and during lesson time, an assignment is made without due consideration of all the problems present. Mistaken and

faulty assignments are possible even with conscientious teachers, and are unescapable when the teacher fails to make a thorough examination of new material to be assigned next. This is a very common failing of music teachers generally, before the pupil appears for his lesson. The "wrong" assignment is taken home and the learner encounters great difficulties in acquiring it. In order to protect himself, the teacher recommends slow practice. I have just said that slow practice protects the teacher, and it also punishes the pupil for a course of study error for which the pupil is blameless. If slow practice is necessary over an inordinately long period of time, we may conclude that the assignment is beyond the learner. He would profit more if given something that he could play in a tempo and style approaching concert requirements. The improper sequence of compositions in a course of study cannot be covered up or obscured by the dogmatic recommendations of the teacher.

Now let us turn from the topic of slow practice and consider the other extreme, namely, fast practice. If we must distort the speed of practice, I recommend this form of evil in place of the other, as I consider it the lesser of the two. In many respects it is more helpful, and only in some minor ones will we find it as harmful. Let us consider some of its weaknesses first. When I recommend fast practice, I have in mind, of course, a tempo that exceeds concert speed.

To be sure, there is the likelihood that super-concert speed will be productive of more errors than slow practice. This, unfortunately, may be true, especially at first, but less and less so as the learner becomes master of the assignment. Related to our first objection but extending beyond it, the charge may also be made that super-speed practice may be conducive to the formation of slovenly habits of work. Next, the criticism that speedy practice may produce a state of over-anxiousness that will disconcert the learner must be accepted for what it is worth. These unfavorable comments seem to lose weight, however, when viewed in the light of the advantages to be derived from fast practice, to be considered next.

Fast practice will counteract and tend to correct halting and stumbling methods of playing. It would result in greater dexterity and more facile manipulation. It will give the learner a reserve of speed that would make the metronomic indications easy of attainment by comparison. Fast practice would develop endurance and greater strength on the part of the performer. Distorted as it is, it will not mutilate the musical intent of the composition as much as slow practice. It will give the learner (if I might be permitted to apply a term out of its accepted place) a "panoramic view" of a composition, which will enable the performer (whenever he desires to reduce the speed to concert levels) to attain a better understanding of his musical responsibilities. Super-speed playing will give the learner self-confidence that can never be acquired by the slow practice method. Fast practice will test the capacity of the performer in respect to his velocity, and will enable him to acquire acquaintanceship with more material in a shorter period of time.

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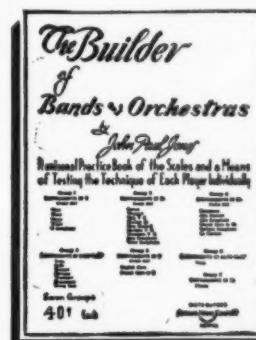
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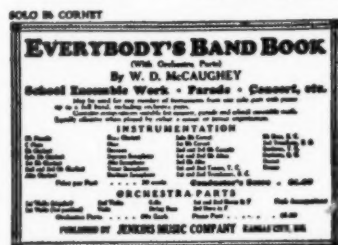
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Last, but not least, fast practice would make the teacher more careful in assigning music for study. If the learner is required to perform at a quicker tempo, the teacher would be compelled to take the selection of music and the formulation of a systematic and progressive course of study for the learner more seriously. The hit and miss method of assigning new music would be too great a risk for any teacher to take. Only such numbers as meet the requirements of the pupil and promise to move at a dexterous speed would be given consideration. Fast practice would reveal the defects in a course of study almost immediately. It would be difficult to overestimate the influ-

ences of serious course of study building on the success of learning.

Ultimately, I am neither for slow nor for fast practice but for practice at a speed without any distortion—concert-speed practice, if you please. The sooner the learner can play the composition as it was intended by the composer, the better; and any type of drill that leads away from this standard (over an extended period of time) must be condemned. However, if the tempi must be distorted, I can see many more reasons for abandoning the generally accepted slow practice dictum and accepting in its place fast practice.

“The Appreciation Racket”

W. H. HODGSON

Director of Conservatory, Mount Union College, Alliance, Ohio

THIS challenging chapter heading from Virgil Thomson's provocative book *The State of Music*, calls for an examination of the charge, and a re-examination of that area of music teaching entitled *appreciation*.

No one is better able than Mr. Thomson to conduct a survey of the status and practice of music in our generation. A penetrating insight into the real functions of the various facets of music making and music study, a witty and pungent pen, a profound musicianship, and general concern for more fruitful musical culture—these are only a few of the many qualifications that made his authorship of such a study an especially happy one. With most of his conclusions I am in hearty concurrence, particularly with those having to do with the composers. Even those caustic blasts, which I feel are sometimes unwarranted, will have a salutary effect if they stimulate any serious self-evaluation on the part of musicians and teachers. Some music teachers have intimated to me that, since Mr. Thomson is not a regular teacher, he could not be expected to know the problems, techniques, and real needs in the studio and the school. This is doubtless true; but, because he approaches the subject from a new vantage point, his conclusions may well be of greatest value to us whose outlook is too colored by the practical considerations which are frequently too close to the schoolman's heart.

Any good musician or any good teacher realizes that a tremendous amount of stupid and wasteful work is carried on under the label, *music appreciation*. Until the caliber of our music teachers has been substantially raised, this is inevitable; but the connotation of the term *racket* implies something more insidious than muddled ideas and careless work. It implies a conscious plan to get something for nothing, or to use legal phraseology, to “obtain money under false pretenses.” What are we going to do about the fourflushers and the gold-brick artists who flourish in our profession somewhat less luxuriantly than in the lush fields of radio and Hollywood?

Well, Mr. Thomson, I think you have something there.

Music appreciation, meaning a love for and some understanding of music, is highly desirable in these United States. It can best be developed through personal contact with music—hearing and making music—and in its most satisfying manifestation is a by-product developing from any music which is sincerely and effectively produced. It is keenest where the standard of work produced by the student or demanded by the conductor is high, and where the discipline of rehearsal is exacting. Every orchestra, chorus and band teacher develops appreciation in all of his various activities. But what of those millions of children whose latent musical desires are not keen enough (or have not been sufficiently developed) to bring them to the point of participation, or whose fathers cannot afford them an instrument, music, and lessons? Music teachers have responsibilities for these children, as well as for their more gifted or extraverted companions; and not infrequently the best type of work available in our somewhat crowded music programs is a course usually entitled *Music Appreciation*. I am firmly convinced that the performing groups and schools constitute the greatest single

contribution to a high musical culture in the United States (particularly as we leave behind us the juvenile exaggeration of music contests). I still feel, however, that the millions of boys and girls in our schools who have not had such opportunities are our greatest problem in the matter of music education. And for their benefit, thousands of teachers have organized classes which are called by dozens of different names, but which are more frequently called *Music Appreciation* than any other single term. No one is exactly sure of what should constitute such a course, which fact explains the tremendous variety of names and content of the courses offered. As I see it, that is not important in the long run in any case because music appreciation, in the final sense, cannot be taught—the appreciation of music must be caught. Teachers who are sensitive to music and eager to share their own fruitful experience with younger and more immature minds must necessarily take the way which is most indigenous to their own personal feeling and make-up.

As I think over my own very checkered career which has included directing bands, orchestras and choirs, selling piano lessons, composing, and administering the conservatory, I am sure that I have contributed more to the cultural fruitfulness of America through a sharing of my love for and enthusiasm in music with appreciation classes than through any other activity. Music appreciation, therefore, need not be a racket. When is it?

Have you ever known teachers more anxious to make good appearances than to develop interest in music or sound musicianship?

Have you ever known teachers who merely wanted the boys and girls to win a music memory contest?

Have you ever known music teachers whose absence of musical knowledge and ability embarrassed their students, and whose “personality” had to do duty for intelligence, training, musical sensitivity—for everything but nerve?

Have you ever known band leaders whose only ambition was to win a contest and whose only repertoire consisted of the three pieces required?

Have you ever known teachers who never dared jeopardize their popularity by raising the musical standards of quality or performance?

Have you ever known public school music teachers who doubled their salaries by selling instruments on the side?

Have you ever known supervisors who turned out rhythm bands which were no more nor less than trained animal acts?

Have you ever known teachers whose entire year's work, including operettas, concerts, and shows, never included one thoroughly musical and sensitive presentation?

Have you ever known teachers to exploit their students for advertising purposes?

Have you ever known music teachers who made the music department nothing more or less than a branch of the athletic department?

Have you ever known music teachers who knew all the answers?

Thanks, Mr. Thomson, for taking a healthy swing at our foibles—but don't get us wrong; we're not all that way.

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Book and Music Reviews

VARIOUS RECENT BOOKS

Music as a Career, by W. R. Anderson. [New York: Oxford University Press. \$3.00.] The author has written a readable and useful book, interesting and valuable not alone for the young musician who is looking forward to a career but for the mature musician as well. One can accept with confidence the sage and kindly advice coming from so widely and favorably known an author and musician as Mr. Anderson, co-author with Howard D. McKinney of "Discovering Music" and author of many other historical and biographical books dealing with music and musicians.

It is difficult to praise too highly the fullness of treatment given to various chapters; for example, "What Branch to Take Up? Teaching and (or) Performing"; "Getting a Start"; "Early Work of the Private Teacher"—to mention only a few. The book reads as though the author were talking to the reader about important matters he has learned from experience which he is glad to pass on to his younger comrade about to enter the profession.

Though written for English musicians, it will be welcomed by the American reader equally with his British colleague.

—Edward B. Birge.

How to Make Double-Reeds for Oboe, English Horn and Bassoon, by Joe Artley. [Elkhart, Indiana. H. and A. Selmer, Inc. \$1.00.] A sequel to previous books of instruction on double-reed making such as "Oboe Reed Technique" by Larson, and "Technique in Bassoon Reed Making" by Flament, and others, is this latest thirty-seven page booklet "How to Make Double-Reeds" by the experienced wood-wind authority, Joe Artley. It gives in detail each step in the making of reeds for all three—the oboe, English horn, and bassoon. The book is divided into three sections, with each section relating to one of the three common reed instruments. At the beginning of each section is a list of the tools needed and the pictures of them. This is followed by a short section discussing the particular cane used. From this the author discusses the preparation of the cane and the making of the reed. The book is based on a minimum amount of text and a maximum amount of illustrations showing how each tool is handled. The last pages of the book give helpful hints on the care of reeds and how to "doctor" them to produce better results. This "gold mine" of double-reed information should enable even the newest beginner to make satisfactory reeds. The book should be in the library of every wood-wind teacher as well as in that of every double-reed player. The price of \$1.00 is exceedingly low for the vast amount of information which the book contains.

—George Wain.

Instrumental Music in the Public Schools, by Theodore F. Normann. [Philadelphia: Oliver Ditson Company. Release date about June 1, 1940.] This book, first issued by the author in planographed form, now being published by Ditson, is a thoughtful and sincere effort to provide a textbook for student teachers and teachers in service. It contains an analysis and discussion of the many problems met in developing a program of instrumental music. The following list of chapter headings indicates the scope of the book: (1) The Development of Instrumental Music; (2) The Director and His Work; (3) The Organization of Instrumental Music in the Elementary Grades; (4) The Organization of Instrumental Music in the Secondary School; (5) The Organization of Instrumental Music in the Community; (6) Class Teaching of Instruments; (7) Orchestras; (8) Bands; (9) Rehearsals; (10) The Stringed Instruments; (11) The Wood-wind Instruments; (12) The Brass Instruments; (13) The Percussion Instruments.

This volume is truthfully a handbook for instrumental teachers inasmuch as it contains a considerable amount of practical commonsense detail, in addition to a broad consideration of the purposes involved in instrumental music education.

Chapter IV is especially helpful in meeting and solving many of the administrative problems that are so troublesome. Schedules, records and organization forms are all illustrated. Space will not permit a more detailed review, but it should be pointed out that such a thoughtful, detailed discussion, based upon obviously wide experience and supported by pertinent examples and a large bibliography, should gain the attention of every serious instrumental teacher and teacher-training staff.

—Russell V. Morgan.

Workbook for Harmony and Its Contrapuntal Treatment, by Robert Gomer Jones. [Harper & Brothers. \$1.25.] Unique in that it contains a wealth of blank lines on which to record answers to questions on musical theory. There are a large number of the usual harmony exercises to be completed. For the most part, the approach to harmony is along the line of traditional figured bass. The book is apparently for use in junior colleges and seems to be particularly fitted for the more mature students of theory. Though there is no indication, the workbook is apparently intended to be used with one particular textbook and no doubt supplements it in a very thorough way. Teachers of theory in grades above the high school should examine this workbook.

—Lorrain E. Watters.

The Pattern of Music, by George S. Dickinson. [Poughkeepsie, New York: Vassar College. 95c.] This significant little book is published in celebration of the seventy-fifth anniversary of Vassar College and in honor of Henry Noble MacCracken in the twenty-fifth year of his presidency. Both school and author are to be congratulated, as it represents a notable contribution to musicology. The impression this reviewer received was that of a scientist not coldly, but lovingly examining and analyzing the nature of musical expression, using the microscope, the X-ray and other figurative equipment. The author also appears as a psychologist, using the human mind as a post of observation and noting impressions and reactions to musical stimuli. He then sets forth his conclusions with such clarity of expression and compact reasoning as to command the reader's complete respect. Understandable without a background of music experience, the book makes its strongest appeal to the intellectual musician.

Quotation of the first paragraph illustrates both the literary style and the philosophy of the author: "Music is in final essence an experience. The specific identity of a musical work lies therefore in the response of the particular individual to it; and an intrinsic, ideal identity can exist only in the optimum response which the work is capable of arousing in individuals of superior sensitivity and finely adjusted receptiveness."

Definitely recommended.

—Charles M. Dennis.

Young America's Music, Eight Volumes; edited by Albert E. Weir. [New York: Charles Scribner's Sons.]

Mr. Weir has added another compilation to the large number of "libraries" of music, each limited to some specified area of the whole field of musical interest, for the editing of which he has become so widely known. Such works characteristically aim, we may assume, to serve certain music-consumers' needs by selecting, from the shelves of the world's vast music stock-rooms, pieces already available in other printings and assembling them in new combinations that presumably better fit the newly disclosed demand. In proportion to the extent of the demand, such service may be valuable; provided further, that the contents of the "household" or "special client" package (if we may use such terms) be wisely selected and the quality of each item in itself be conscientiously guarded. Here the responsibility is all upon the editor, and Mr. Weir has met this responsibility in the present case with a commendable degree of success. True, the selections may not in every case be unexceptionable; and scholarly research (with respect to origins and versions) and meticulous musical ideals (with respect to harmonizations, for instance) are not conspicuously in evidence. On the other hand, however, there are no positive errors or gaucheries to mislead young readers and performers; and greater excellence than this, in so large a work, and one designed for companionable household music studies and recreations, could hardly be expected.

Volume I consists of Cradle Songs, Nursery Rhymes, Musical Games—179 pieces, in all. The remarks above regarding versions used and harmonizations apply to this volume in particular. Volume II contains Songs for Little Girls and Boys, Songs of Nature and the Seasons, and songs in other categories, all derived from most varied sources (including generous drafts on Alfred Scott Gatty) but all well "in grade" and quite acceptable. Volume III advances to Songs of Work and Play, Songs of Patriotism and Home, Southern Songs and Folk Songs, Sacred Songs and Hymns. Volume IV, one might say, is of high school grade. It consists of Christmas Songs and Carols, Songs from Grand and Light Operas, Solo Songs and Vocal Duets. The selections here disclose especially excellent discrimination. With Volume V the field of piano music begins (for little fingers, and embracing in 159 pages nothing beyond second grade piano technique). Volume VI provides third grade piano pieces and pieces for solo use. Volume VII consists of Piano Pieces from the Grand Operas and Piano Pieces from the Light Operas—and the book is much better than you might expect from those categories. Volume VIII, finally, is of four-hand pieces—one section for beginners, one for recreation; and it also contains fourteen violin pieces with piano accompaniment.

It should be said that the volumes are beautifully gotten up and will adorn any home. The music print is exceptionally clear and the pages are made attractive by lovely border designs. The musical purist may defensively regard a work of this kind as very imperfect, but after looking it over this reviewer is inclined to believe that, if the music on which children in some thousands of American homes are now feeding could be replaced with this music, even the purist would find great joy in the results.

—Will Earhart.

School Band and Orchestra Administration, by Mark H. Hindsley. [New York: Boosey & Hawkes, Inc. \$1.50.] Any book on band by Mark Hindsley would catch the eye. This volume contains reprints of a number of his well-known articles. It will be useful as a college text and for young band teachers just starting out.

—Lorrain E. Watters.

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MISCELLANEOUS BOOKS

The Science of Violin Playing, by Kaare Bolgen. [Boston: The Christopher Publishing House. \$3.00.] After purchasing a number of books on violin playing, most of us have discovered that it is easier to demonstrate than to "tell" in writing how to play the violin. However, this new book contains more good information and advice than one expects to find. The style and terminology are "different" and the references to psychology are not in the usual terms, but the writer seems to combine good technical information with good practical sense as to the learner's psychology.

The chapters on vibrato and position shifting are especially good. The book is dedicated to the amateur. Unfortunately, there are no titles to the chapters. Titles would have added to the book's appearance, and would have made it more useful for quick reference. This is undoubtedly a meaty and worthwhile book on violin playing. —Lorrain E. Watters.

Practical Baton Technique for Student Conductors, by Fred E. Waters. [Chicago: Gamble Hinged Music Company. 75c.] This booklet on the rudiments of the baton contains the usual diagrams and illustrations, and in addition includes excellent explanatory material. Useful as a band book for young conductors and students and a good bargain at the price. It is by the author of one of the first books on conducting. —Lorrain E. Watters.

It's Fun To Listen, stories and music for home, preschool and early grades, by Lottie Ellsworth Coit, director of children's classes in introduction to music, Eastman School of Music, Rochester, New York; with music by Ruth Bampton, associate professor of music, Beaver College, Jenkintown, Pa. [New York: Harold Flammer, Inc., 1939. \$1.50.]

The authors of this charming book have successfully filled a long-felt need for very elementary listening lessons in music for very young children. The material presented is designed to develop alertness, careful and active listening and quick response. The stories are all based upon true experiences and situations occurring in the everyday life of young children. The music with the "identification measures" expresses the mood suggested by the story. Each number is short and simple enough to be performed by persons of modest ability. The book is attractively illustrated by Jean Francksen. Mothers of preschool children, nursery school and kindergarten teachers will enjoy these "adventures in learning how to listen to music." —Clara Ellen Starr.

MUSICAL BURLESQUE

Silence in Court, a musical burlesque; book and lyrics by Franklyn Kelsey, music by Alex Rowley. [Boosey-Hawkes-Belwin, Inc. 75c.] With several elements of Gilbert and Sullivan's very successful "Trial by Jury" incorporated in its score and libretto, Kelsey and Rowley have created an entertaining operetta suitable for high school production. The parts are easy and the work contains many good ensembles. Your reviewer was especially interested in the madrigal, "Pales the Guilty Felon's Cheek." The libretto contains much fine humor and amusing situations. The operetta is in one scene, and takes about one hour and fifteen minutes to perform. One might use it in contrast to Gilbert and Sullivan's "Trial by Jury" to show how this type of text is treated by a modern composer and librettist. —Warren S. Freeman.

CONCERT CHORAL WORK

Tales of the Vienna Forest, a choral waltz for mixed voices with accompaniment for orchestra and piano. Music by Johann Strauss, transcribed by Julius Harrison. [Boosey-Hawkes-Belwin. 60c.] An examination of this work calls to mind the old argument of whether or not instrumental music should be transcribed for voices on a wholesale scale. If one overlooks the fact that this instrumental work loses much of its brilliance by being transcribed, it must be admitted that the transcription is clever, and that the text, although its meaning is obscure in places, complements the music well. The work is for a four-part chorus with occasional divisions in each of the four parts. The work follows the instrumental score rather closely and includes most of the melodies as originally written by Strauss. Time of performance, one hour and fifteen minutes. As a concert work, it is easily within the ability of a good high school chorus or choir and should provide high school students with a definite challenge. The piano accompaniment is adequate for use without orchestra. For those who wish them, orchestra parts are available from the publishers. —Warren S. Freeman

ORCHESTRA

Symphony No. 7, C Major, by Franz Schubert. [Remick Music Corp. Score \$3.00; complete set of parts \$7.50, extra parts each 60c; separate piano solo part 75c.] The better class of high school and college orchestras will welcome a reasonably priced edition of Schubert's C Major Symphony, First Movement. The composition is not especially difficult technically, but certainly requires clean technique in the string and wood-wind parts. The score, like the original, has trumpets, clarinets and horns in C (though the parts are transposed for the players). This score may revive debate as to the desirability of wider adoption of this plan. The alto clef (viola) and tenor clef (trombone) are employed, of course, in the score, and the tyro at score-reading will still find that there may be no short cut to really "knowing." A famous symphony—so let's give the B Minor First Movement a rest and try Schubert in a happier vein.

BAND

Onward, Ye Peoples! by Jean Sibelius. [Galaxy Music Corp. Standard band \$2.25; symphonic band \$3.00; conductor's condensed score, 50c; extra parts, each 20c.] Most timely is the band arrangement of "Onward, Ye Peoples," which can be used very effectively for the climax of music festival concerts. In earlier issues there have appeared excellent reviews of the orchestra arrangement and of the choral arrangement of this powerful composition. Many instructors are seeking such selections, not too difficult but dramatic and inspiring, and which can be performed by large numbers of singers, orchestra players or band players. The band arrangement is in A₁ concert and, like the orchestra arrangement, can be used as accompaniment for the chorus. However, the "Onward, Ye Peoples" makes a thoroughly satisfying band number regardless of the technical ability of the band. Heartily recommended first as a festival chorus with band or orchestra accompaniment and next for any of the three organizations.

Basic Band Book, by Clifford P. Lillya. [Carl Fischer, Inc. Each part, 30c; conductor's score, \$1.00.] Despite an unappealing name so far as pupils are concerned, the "Basic Band Book" does offer an easy approach to band playing; progressing gradually from unison and harmonized exercises to easy waltzes, accompaniment figures and march style. It includes an interesting little overture, with patriotic songs for the close. The writer has given careful consideration to the range of beginners and has prepared a harmonious collection of easy pieces.

Lady of Spain, by Tolchard Evans, arranged by Lucien Cailliet. [Sam Fox Publishing Co. Full band \$2.50; symphonic band \$4.00; extra parts 40c each; conductor's score, condensed, 50c.] A very playable arrangement of a popular waltz which meets the need of young bands for satisfying melodies with strong rhythmic appeal. Colorful enough to brighten concert programs. Well within the ability of Class C bands.

Invocation of Alberich from "Rheingold," by Richard Wagner, arranged by Lucien Cailliet. [Sam Fox Publishing Co. Regular band \$3.50; full band \$5.00; symphonic band \$9.00; extra parts 30c; conductor's score, condensed, 75c; full score \$3.50.] Here is a symphonic band arrangement which enables the average good band to play good Wagner. Not difficult. Three flute parts, English horn, anvil scored but not required. Broad climatic finish. Well recommended.

L'Aiglon (The Eaglet) Overture Fantasia by Floyd J. St. Clair. [Sam Fox Publishing Co. Regular band \$3.50; full band \$5.00; symphonic band \$9.00; extra parts 30c; conductor's score, condensed, 75c; full score \$3.50.] The composer of "Achilles" gives us another overture, "L'Aiglon" (The Eaglet), which is dedicated to A. A. Harding. This composition is brilliant and dramatic throughout, not easy, and keeps most players busy. Requires good brass and woodwind and demands alertness to rhythm and chromatics. Too heavy for most Class C bands. —Lorrain E. Watters.

METHODS

How to play the Recorder, by Margaret Bradford and Elizabeth Parker. [G. Schirmer, Inc. Books I and II, 50c each.] If public school music is to include to any extent the recently developed toy instruments, it follows that there will be a need for instruction books prepared by persons who understand the approach to learning. "How to Play the Recorder" is such a collection. There are two volumes, both of which contains a wealth of folk song material which children would enjoy playing. Elaborate fingering charts are included.

The Music Educators Basic Method for the French Horn, by Oren A. Henning. [Carl Fischer, Inc. 75c.] Here is an excellent new method for the French horn. Mr. Henning has given special attention to "stopping" or use of the hand, and "effects" in the general use of the horn. There is excellent provision for learning transposition. The material represents the traditional approach to keys and scales. More than the usual attention is given to breathing. Undoubtedly this is one of the best French horn methods which have been made available to date. —Lorrain E. Watters.

INSTRUMENTAL ENSEMBLES

The Downfall of Paris, drum ensemble, arranged by Haskell W. Harr. [Carl Fischer. 50c.] Undoubtedly there is a trend toward using the percussion players in combinations. This arrangement is especially interesting in that the piano may be used to give a musical background. As a novelty or a study, this selection should be very worth while for your percussion players. Playable by three snare drums, cymbals and bass drum, piano, xylophone, bell lyre (if you insist), etc. I predict we will have more of this type of publication.

Scherzoso, ensemble music for wind instruments—Clarinet Quartet, by Albert D. Schmutz. [Clayton F. Summy Co. \$1.25.] Albert D. Schmutz has recently given us a collection of excellent original compositions for small groups. This "Scherzoso," written for four B₁ clarinets, looks as if it would be thoroughly interesting for all four players. No player will need to feel that he is being slighted, since Mr. Schmutz gives all four very fine parts to play. High school players like to be challenged in just this way. Well recommended as something different which will give your quartet something to do. Not long. —Lorrain E. Watters.

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WIND ENSEMBLES

Waldied, quartet for four horns, by B. E. Muller, revised by Max Pottag. [Cundy Bettoney Co., Inc. Complete with score, \$1.00.] Should be in every band library for use of the horn players. A fine study for the players and good to listen to. Not difficult.

Rondo, quintet for flute, oboe, clarinet, horn in F, bassoon, by Ralph Buenther. [Cundy Bettoney Co., Inc. Complete with score, \$1.15.] Nice little rhythmic quintet for young players—good scale practice for the bassoon—other parts easy. Recommended for high school groups, including the smaller schools.

Trio Concertante, by Carl Busch. [Cundy Bettoney Co., Inc. Parts 60c; piano and score 75c; complete \$1.25.] Here is a trio (or duet) for cornets with band accompaniment which should please bandmasters, as a short interesting number to add interest to informal concerts. The music does not call for musical acrobatics or endurance feats. A trio which is written to be heard as music—not just to be played. Well recommended.

CHORAL MUSIC

Clayton F. Sammy, New York:

S.A.T.B.—(1) Song of Praise, by Margrethe Hokanson, text anonymous. No. 1356. 12c. For mixed chorus and children's or junior choir, with optional antiphonal choir part. Not difficult, but sounds big and full. (2) Now All the Woods Are Sleeping, melody from H. Isaak (1490), arranged by James R. Gillette, words by P. Gerhardt (1648). No. 1362. 15c. Chorale type. First stanza in unison, second for altos, third harmonized. Easy. (3) Come, Christians Join to Sing Alleluia! melody of Spanish origin, arranged by Gillette, words by C. H. Bateman (1823-1889). No. 1361. 12c. Arrangement of the Spanish Hymn. Alternating measures of chorus and accompaniment in first stanza; alternating measures for women's and men's parts in second; third stanza mostly unison with a staccato accompaniment. (4) Father, the Watches of the Night Are O'er, by Gillette, words from Disciples Hymn Book. No. 1360. 12c. Easy, effective and dramatic. (5) Let There Be Music, by Boris Levenson, words by Sydney King Russell. No. 2084. 15c.

T.T.B.B.—(1) The High Barbaree, arranged by Pauline Winslow. No. 3111. 15c. A sea chantey. Solo for second tenor and second bass. Not difficult. (2) December Night, by Albert D. Schmutz, words by Jane Harris. No. 3112. 12c. A cappella. Unusual harmonies and modulations. (3) Ten Thousand Miles Away, by Pauline Winslow. No. 3110. 18c. A sea chantey. Solo for second tenor.

Harold Flammer, Inc., New York:

Collection of Choral Music for Two-Part Boys' Voices. 40c. There are eleven songs in this collection selected evidently with a view to meeting the interests of junior high school boys. The choruses, which are also published separately, are as follows: Pirate's Song; La Cucaracha; Cornfield Melodies; We Sail the Ocean Blue; Dark Eyes; John Peel; Home on the Range; Doodah Day; Dance, My Comrades; The Sea Gypsy; The Arkansas Traveler. Both voices are written in the treble clef, and the range is well adapted to a chorus of seventh or eighth grade boys with unchanged voices. The accompaniments are interesting and not difficult.

M. Witmark & Sons, New York:

S.S.A.—(1) Blessing, Glory and Wisdom, by Bach. This number is arranged within the limit of high school voices and is a fine treatment of the Bach chorale. (2) Now Praise Be the Lord, from Cantata No. 64, by Bach. W2995. 18c. A chorale in three versions. The parts are well edited, with the alto staying fairly low all the way through and the lowest note G₂; the other voices stay well within their range. (3) Let Us Sing, from "Dardanus" by Rameau. Number alternates between women's chorus and trio. This number would need quite a mature alto section reaching down to F₂. The second soprano part stays in the middle range and the first soprano part mostly within the staff, with a few high A's. (4) The Walking Bell, from "The Album of Songs for the Young," by Schumann. W2983. 18c. This number stays medium in all voices and presents little technical difficulty. Highly recommended for high school voices. (5) Into the Open Air, by Schumann. W2982. 18c. Not too difficult, although each voice has specific demands all the way through. A few rhythmic difficulties. (6) O Winds, Blow Ye Softly, from "Cosi Fan Tutte" by Mozart. W2987. 18c. Quite an elaborate accompaniment, although not too difficult. All voice parts have a wide range and separate development part throughout. (7) Endless Pleasure, Endless Love, from "Semele" by Handel. W2989. 18c. A three-part women's chorus with a soprano solo that could be easily sung as a soprano group part. Stays well within the range of all voices. Fairly medium from the point of demand on the voices, but rather exacting on interpretation. (8) Music, Spread Thy Voice Around, from "Solomon" by Handel. W2990. 18c. Has much individual development in parts and is typical of Handel's moving passages. (9) To Our Great God, from "Judas Maccabeus," by Handel. W2992. 16c. This number is also typical of the Handel chorus development, depending on the ability of each voice to execute its rhythmic passage development. All nine numbers above reviewed have been well transcribed and edited. The music is characteristic of the composers and the voice parts are well within the reach of those wishing to sing music by the masters.

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CHORAL MUSIC

H. W. Gray and Co., Inc., New York:

Forsaken of Man, by Leo Sowerby. Complete vocal score \$2.00. Choruses only, 75c. This is a Lenten or Good Friday cantata for solo, mixed chorus and organ accompaniment. The text by Edward Borger, with excerpts from the Gospels, has been set to music by Leo Sowerby. Mr. Sowerby has employed a distinctly modernistic idiom throughout, which seems to express the mood of this highly dramatic story unusually well. An effective presentation of this cantata requires a number of excellent solo voices and a well-balanced chorus.

G. Ricordi & Co., Inc., New York:

T.T.B.B.—(1) Awake, My Love, by William Ryder. No. 1181. 15c. A cappella. A very interesting composition in chorale style with fairly heavy demands on the first tenor and baritone. The first tenor has many F's, G's, and A's and the baritone, B's, D's, and E's. The bass and second tenor are quite medium. A song giving a note of the coming of dawn and the approach of the wedding day. The lyrics repeat the title phrase many times. (2) A Song at Parting, by William Ryder. No. 1182. 15c. A cappella. A song of farewell at the departure of "my dearest." Has fine musical merit. Because of the extreme range of the voice levels, this composition would be effective only with a mature group of singers. (3) In Those Merry Days, by Arthur S. Sullivan. No. 1183. 20c. A rataplan from "Cox and Box," arranged for men's voices by Harvey Enders. A typically Sullivan theme, cleverly arranged to bring out the style of the Sullivan play on words. Quite advanced vocally. Extreme ranges—A for first tenor and low E for second basses. The number has the usual Sullivan accompaniment.

S.S.A.—The Feathered Messenger, a German folksong arranged by William Ryder. No. 1183. 15c. A composition of typical folksong nature with an extremely low alto part all the way through (many A's and G's). The other voices stay fairly medium, with the exception of an eight-bar soprano obbligato. To be sung accompanied.

Solo Voice—Two songs by Vittorio Giannini: (1) Far Above the Purple Hills, and (2) If I Had Known. Both poems by Carl Flaster. 50c each. These two songs are representative of unusual compositions in the modern mode, having elaborate accompaniment and demanding melodic line for the soloist as to intervals and interpretation. Both compositions require experience and maturity in their interpretation. For high voice. (3) Landscape of My Dreams, by Giuseppe Bamboschek. No. 1189. 50c. A poem by Sylvia Golden treated in a modern musical atmosphere; having, however, a satisfactory melodic line with an elaborate and demanding accompaniment. For high voice. (4) Confeitor, by Giuseppe Bamboschek. No. 1190. 50c. A confession of love and adoration. For high voice. (5) Vado Ben Spesso, by Rosa-Liszt. No. 1191. 50c. A canzonetta by Salvatore Rosa and Franz Liszt, arranged and revised for concert stage by Giuseppe Bamboschek. A song in Italian language and true Italian style for medium high voice. Highly recommended.

G. Schirmer, Inc., New York:

S.A.T.B.—When Johnny Comes Marching Home, by Roy Harris. No. 8283. 20c. A choral paraphrase on the old, familiar melody. The treatment is freely done as to modern rhythmic effects. The work is modern in atmosphere and would take much detailed rehearsal to accomplish the composer's developments. It is difficult but stimulating to those interested in modern music.

S.S.A.—(1) The Lamb, by Carlette C. Thomas. No. 8253. 12c. Accompanied. Musically satisfactory. Voice arrangements medium. Text repeats too much. (2) Like Barley Bending, by Mildred L. Tyson. No. 8309. 12c. Accompanied. Very well written. Voice ranges a little high for altos. (3) The Fate of the Ann Marie, by Pauline Winslow. Unaccompanied. As the title suggests, this is a song of the sea and of mermaids watching the ships pass by. Some intricate rhythms, but otherwise quite singable. (4) Love Lives over the Hills, by Alec Rowley. No. 8320. 10c. Unaccompanied. Typical English composition, well done. Very singable.

T.T.B.B.—(1) Sweethearts, from "Sweethearts," by Victor Herbert; arranged by Jeffrey Marlowe. No. 8358. 12c. Verse in four-part solid harmony. Chorus has melody in bass with upper voices in rhythmic "la, la" accompaniment, with last sixteen bars in full harmony. First tenor part is rather high (A₅ top note; several F's and E's). (3) De Cow Need a Tail in Fly-Time. No. 8321. 12c. Accompanied. Good program number. Difficult. (4) A Dirge for Two Veterans, by G. T. Holst; words by Walt Whitman. No. 8323. 15c. The accompaniment is scored for three B₃ trumpets, two bombardons (or trombone and tuba), side drum and bass drum. If necessary, cellos and string basses may be substituted. Separate parts for these instruments may be obtained on rental from the publisher. This is a very difficult number and should be programmed by only the most mature groups. All parts are demanding and stay in the upper registers of the voices throughout.

T. B. Harms Co., New York:

The Touch of Your Hand, by Jerome Kern; arranged by William Stickles for T.T.B.B., S.S.A., and S.A.T.B. Each part, 20c. The mixed arrangement is the best of this series, and the three-part women's next. The male arrangement requires first tenors that can maintain a high level with several G's; demands are heaviest in that section.

CHORAL MUSIC

J. Fischer & Bro., New York:

T.T.B.B.—T.T.B.B.—Unacc.—(1) O. Magnum Mysterium, by Jacob Handl. No. 7539. 20c. A double chorus for four-part men's voices. This double chorus for male voices stays well within the range of all voices, with the lowest note in the bass being F, and the highest note in the tenor an occasional G. The work is in Latin, and while not too difficult, it does demand accuracy in the development of each part.

T.T.B.B.—(1) Hopeful Serenaders, by Edvard Grieg. No. 7550. 15c. Four-part male voices with baritone solo. The solo is fairly difficult, but the supporting voice parts are well arranged into an easy accompaniment. Unaccompanied. (2) Sing, Maidens, Sing, by Palmgren. No. 7553. 15c. A paraphrase from an ancient collection of Finnish songs. The first tenor part has many F's, G's, and A's throughout. The other voices, with the exception of the baritone, remain fairly medium. The baritone carrying the melodic line in the second verse goes up to E₅. A good, moving folksong with some nice contrasting parts. (4) Wedded Bliss, by Joseph Haydn. No. 7551. 15c. Rather difficult as to the development of each part and also exacting as to the musicianship required of the group. A splendid composition for the more mature male groups. Typically Haydn. Unaccompanied. (8) Hosanna to the Living God; O Night of Doubt; God Is Love—three fine Bach chorales arranged for men's voices; two of them with melodies written—not adapted, as in most cases—by Bach himself. These were composed in 1736 for the so-called Schemelli Hymn Book. The numbers may be used in either concert or church service and will be found tremendously effective, however sung. (9) Komm, Süßer Tod (Come, Sweet Death), by Bach, arranged by G. Schumann. No. 7565. 12c. Highly recommended. Unaccompanied.

T.B.—We Hasten to Ask Thine Aid, by Bach. No. 7552. 15c. A duet for tenors and basses arranged from the cantata, "Jesu, der du meine Seele." This arrangement has been shortened, but has retained the original character. It contains much rhythmic development in each part, and is truly in the style of the Bach cantata, with a contrasting part in the middle and a returning to the original theme for the ending. Accompanied.

Sam Fox Publishing Co., Cleveland:

S.S.A.—Twilight Interlude, by Jules Reynard, words by Albert Stillman, arranged by J. Rochette. No. PS3. 15c.

S.S.A.A.—Ode to a Brook, by Charles Huerter, words by Thola Tabor Schenck. No. PS5. 15c. A cappella. Good voice range.

S.A.T.B.—(1) The Grape Harvest, Roumanian Vineyard Song, arranged by Frank Tapp and Ernest Haywood, words by L. Wane Daley. No. PS1. 15c. A cappella. High A flats and G's in tenor. Some teachers may object to the text. (2) The Good Soil, Roumanian Vineyard Song, arranged by Tapp and Haywood, words by Daley. No. PS2. 15c. High A flats and A's in tenor. (3) Even Song, by Huerter. No. PS4. 15c. Conservative voice range and dynamics. (4) God Save Me You, by Ralph L. Kaiser, arranged by Rochette. No. 218. 15c. A ballad type song.

Galaxy Music Corp., New York:

(1) Ideale (to the ideal), by Paolo Tosti; choral version by Alberto Bimboni; English version by Lorraine Noel Finley. No. 993. 15c. A chorus for male chorus; very well voiced. Tenor range G to bass range F. A very restful composition in lento tempo, with very little sustained passages. Requires accompaniment which moves independently to the voices, having an interesting two against three pattern in four-four tempo. Suitable for any group desiring a fine musical composition as well as audience appeal.

(2) Prayer at Sea, by Carl Reinecke. No. 1000. 10c. A two-part treble number, quite descriptive of its title. Presents very few problems vocally, and would do very well for any young group of singers. Very interesting accompaniment.

(3) Tarry Rinkum Rarey, Arkansas folk song for mixed voices, collected and arranged by Laurence Powell. No. 1018. 16c. Here is a number well arranged and edited, for those wishing something new and different for their program. The words are not suitable for general audience appeal. Singing time, one and one-half minutes. Arranged well for voices, with a few top notes for soprano and tenors.

(4) O Spirit of the Living God, by James R. Gillette. No. 1015. 15c. An excellent sacred text, effectively set for four-part chorus of mixed voices with organ accompaniment. Accompaniment can be played on piano if necessary. The music is of medium difficulty, with contrasting sections of chord work and independent vocal lines which are well handled. Builds up to a good climax. Suitable for baccalaureate services.

(5) Sleeping and Waking, by Avril Coleridge-Taylor. 40c. By the daughter of the famous Samuel Coleridge-Taylor. A song for medium voice, with a compass from middle C to G above the staff. The setting is modern in feeling, but not radical. Vocal line not difficult, and sympathetic to the moods of the text.

[Except in instances as otherwise indicated by signatures, the vocal music reviews in this issue were prepared by: Clara Ellen Starr, George Howerton, Harold Tallman and Ralph Wright. The reviews of instrumental materials were supplied by Lorraine E. Watters.]

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State, District and Regional News

California-Western Conference, Southern District

ALL eyes now focus on the Los Angeles front, where Conference-minded groups are teeming with excitement over the coming national convention. Many Southern California music educators who have heretofore been untouched by Conference activities are now finding themselves caught in the current of infectious pre-convention enthusiasm and are joining committees which are holding their meetings in the form of teas, buffet suppers and informal dinners. Such gatherings are being held in every important center in Southern California, including Long Beach, San Bernardino, Riverside, San Diego, Glendale, Santa Monica, Santa Barbara and others. Los Angeles held its rally on February 24 in the form of a buffet supper with entertainment à la Hollywood, the highlights on the coming convention being given in short talks made by National President Curtis, Earle Blakeslee and the Southern District President.

All music educators in Southern California, whether Conference members or not, are being kept posted on last-minute activities by a special pre-convention News Letter which was placed in the capable hands of Editor Kline Headley of Santa Barbara. Local members are eagerly looking forward to this convention—the first National Music Educators Conference to be held on the West Coast—as the big event of the century.—Leslie P. Clausen, President.

[Note: Newly elected officers of the C-W.M.E.C. Southern District are listed under the picture on page 66.]

Eastern Washington Music Educators Club

▲ An important action taken by the Eastern Washington Music Educators Club at its meeting in Spokane February 10 was the adoption of a resolution which provides for affiliation of the E.W.M.E.A. with the Music Educators National Conference and the Northwest

Conference, this affiliation when confirmed by the National Conference to have effect until such time as arrangements may be made for a state-wide affiliation, in which the Eastern Washington organization may participate. Another resolution made provision for including subscription to the Music Educators Journal with membership dues.

The meeting was held at the Women's Athletic Club in Spokane, and an interesting program was provided. George F. Barr, president, presided at the business meeting. Glenn Starr, Spokane chairman of the Competition-Festivals for Region One as well as for the Northwest Conference to be held in Spokane in 1941, reported regarding plans for these two events. Spokane already has preparations well in hand for the Competition-Festival which will be held May 17-18.

Quite a number of music educators from this area will attend the biennial meeting of the National Conference at Los Angeles.—Raymond Horsey, Corresponding Secretary.

Oregon Music Educators Conference

▲ Steps are being taken to secure affiliation of the Oregon Music Educators Conference with the Music Educators National Conference and with the Northwest Music Educators Conference as a state unit. Oregon will have a large representation at the Los Angeles convention.

The sectional contests sponsored by the Oregon Conference will be held at the following five focal points of the state: La Grande (Andrew Loney, Jr., chairman); Grants Pass (Martin Trepte, chairman); Albany (Loren Luper, chairman); Oregon City (W. W. Nusbaum, chairman); Portland (Chester Duncan, chairman). The Portland competition is for Class A schools only. The contests will include vocal and instrumental solos and ensembles, and events for bands and orchestras. Each section will determine the date of its contest.—Clifford A. Elliott, President.

Montana Music Educators Association

▲ Members of the Association evince considerable enthusiasm in connection with the forthcoming national meeting in Los Angeles. Montana headquarters for those members who are planning to attend will be the Mayflower Hotel in Los Angeles.

The dates for the Montana state solo and ensemble festival are announced as April 12 and 13. The festival will be held at the University of Montana, Missoula, with Stanley M. Teel as chairman. District competition-festivals are scheduled as follows: Bozeman, April 20 (Conrad Sandvig, chairman); Kalispell, April 27 (Ann Pederson, chairman); Glendive, May 4 (Lucile Hennigar, chairman); Billings, May 4 (Charles R. Cutts, chairman); Havre, May 11, date tentative (Clifford Knapp, chairman); Lewistown (Edmund P. Sedivy, chairman); Wolf Point (Charles Simon, chairman).

Texas Music Educators Association

▲ The convention and clinic of the Texas Music Educators Association held February 1-3 at Mineral Wells was the largest and best in the history of the Association, with considerable enthusiasm evidenced by the delegates. Among guest conductors were Noble Cain, who had charge of the choral clinic; Henry Sopkin (orchestra clinic); H. E. Nutt (band clinic); Virginia Page Nutt (drum major clinic); R. W. Buggert (drum clinic).

New officers elected at the meeting, who will begin their duties June first, include: President—Russell Shrader, Sweetwater; First Vice-President and Chairman, Band Division—Weldon Covington, Austin; Second Vice-President and Chairman, Orchestra Division—W. Gibson Walters, Denton; Third Vice-President and Chairman, Choral Division—Paul M. Riley, Kingsville. Election of a secretary was deferred until the possibilities of a business office for the Association could be investigated.—Ward G. Brandstetter, President.

[See additional note under picture of Texas group on page 72.]



NEBRASKA MUSIC EDUCATORS ASSOCIATION

We see here some of the Nebraska music educators and guests who attended the Annual Clinic held at Beatrice, December 7-9. Features of the clinic were the State Band, State Orchestra, and State Chorus conducted by Carleton Stewart, Mason City, Iowa; Leo Kucinski, Sioux City, Iowa; Dean Arthur E. Westbrook, University of Nebraska, School of Music, Lincoln, Nebr., respectively.

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California-Western Music Educators Conference, Bay District

▲ There is much enthusiasm in this district over the forthcoming biennial meeting of the National Conference in Los Angeles, March 30-April 5. At the meeting of the District held at Los Gatos, March 2, which developed the aspects of a pep meeting for the national, it was divulged that a large delegation will represent this District at the convention.

The program at Los Gatos included many interesting features and was one of the most successful of recent meetings. Features included a rhythm band from the Los Gatos Elementary School; an a cappella choir from Woodrow Wilson Junior High School of San Jose, directed by Evelyn Cavals; the Los Gatos Union High School Orchestra, under the direction of Charles S. Hayward; a music demonstration by the Laurel school, under the guidance of Martha Casterson; the Los Gatos Union High School Choir, directed by Mary F. McClure; and the Burlingame High School Band, directed by Eugene Brose. Two section meetings were held in the afternoon. The vocal workshop section program, of which Bernice Rose was chairman, consisted of a music appreciation symposium and a choral demonstration by San Jose State College A Cappella Choir. The instrumental workshop section, Joseph Walters, chairman, included a brass wind demonstration by San Jose State College Ensemble and selections played by the Burlingame High School Band. Inspection of the new \$25,000 Music Building of the Los Gatos Union High School, followed by a banquet, concluded the day's events. The committee in charge of arrangements was Charles Hayward, Mary McClure, Marshall Dahneke, Eleanor Short, Maude G. Byer, Bernice L. Rose, Norman E. Pillsbury and Vincent A. Hiden. — William E. Knuth, Executive Secretary.

California-Western School Music Conference, Central District

▲ This district is joining with the other sections of the California music educators group to give one hundred per cent cooperation to National President Louis Woodson Curtis in preparation for the Los Angeles convention and in promoting attendance from every quarter of the state.

Virgil Joseph, first vice-president of the Central District, C.-W.S.M.C., was chairman of the clinic sponsored by the District at Coalinga High School Auditorium on March 2. The stimulating clinic program included the following events: An elementary instrumental program and discussion (Coalinga Sixth Grade Orchestra, directed by Mr. Joseph, demonstration group); summer school music clinic by Elwyn Schwartz, director and founder; a moving picture vocal clinic; luncheon meeting, at which President Chester Hayden presided; a junior high school orchestra program

by the Coalinga Junior High School Orchestra, directed by Donald Rea; a talk and open session on vocal techniques, by Layle Yaeggy; a pre-orchestral training demonstration by Clarence Heagy and Mr. Joseph; a "piano interlude" by Evelyn Smithson; and a tour of the oil field under the direction of Earl Smith, geologist at Coalinga High School and Junior College.

California School Band, Orchestra and Chorus Association

▲ The 1940 festival to be held at San Jose, May 2-4, will be non-competitive although adjudication and ratings will be supplied in any instances desired. It is believed that the elimination of the competitive feature as a requirement of the festival will materially increase participation; at the same time it will not deter any groups or individuals interested in qualifying for the finals of Region Five, National School Music Competition-Festivals.

The second annual band and orchestra clinic of the Association took place January 27 at the Civic Auditorium, San Jose, with about 500 students and teachers participating. Four organizations played in the clinic—the band and orchestra of San Jose State Teachers College, and a special high school band and orchestra organized by John M. Carlyon and Max L. Gelber. Adolph Otterstein of the State Teachers College was in charge of general arrangements. An interesting address was presented at the luncheon and business meeting in the St. Claire Hotel by Frederic Staton, professor of music at the Royal Academy of Music, London, who praised highly the American method of teaching music in the public schools. "We have nothing remotely like this in Great Britain," he said. "Children in the elementary schools have no opportunity to study music, unless it be with private teachers. And even in the universities one is not permitted to take up the study of music until he has spent at least three years in residence and perfected his studies in the other arts."

One of the highlights of the clinic was the all-teacher orchestra. — Max L. Gelber, Secretary.

California School Band and Orchestra Association, Southern District

▲ This organization is taking an active and enthusiastic part in the preparations for the biennial convention of the Music Educators National Conference which will be held in Los Angeles, March 30-April 5. As an affiliate of the California-Western Music Educators Conference, Southern District, the Association is sharing with the cooperating organizations of the area the responsibility of host to the many visitors who will come from all parts of the country. The Association will sponsor a dinner on Tuesday evening, April 2, to which all instrumental di-

rectors and teachers attending the convention are invited.

Thursday evening, February 29, a dinner for Association members and administrators was held at Los Angeles City College. At this meeting, announcement was made that Louis Woodson Curtis, president of the National Conference, had been made an honorary life member of the Association.

At the district festival to be held at Pasadena, April 19-20, the California School Vocal Association, Southern District, will join with the Southern District School Band and Orchestra Association, and events will be scheduled for both the instrumental and vocal divisions.

The C.S.B.O.A. will have an important part in the National School Music Competition-Festivals, Fifth Region, to be held in Long Beach, May 9-11.—Anthony F. Gill, Corresponding Secretary.

[Note: Officers of the Association appear in the picture shown below (right). In the group, seated left to right, are: Holace Metcalf, Treasurer, Inglewood; Donald W. Rowe, President, Hollywood; Anthony F. Gill, Vice-President, Long Beach; Sylvain Bernstein, Secretary, Hollywood. Standing, left to right, are the members of the Board of Directors: George W. Wright, Beverly Hills; Chester A. Perry, Glendale; Kenneth Heiges, Santa Ana; Fred Ohlendorf, Long Beach; Harold Brown, Stockton.]

California School Band, Orchestra and Chorus Association, Central District

▲ The California Central District S.B.O.C.A. met at Kingston, California, February 6, to select judges and make plans for the April festival of the Central District. At that time the photograph reproduced below (left) was made. Left to right in the picture: Arthur Nord, Selma, Director; Elwyn Schwartz, Kingsburg, Secretary; Chester Hayden, Dinuba, President; Carl Minor, Corcoran, Director; and Clarence Heagy, Fresno, Vice-President. Directors not shown are Loren Douglas, Madera, and Thomas Allen, Fresno, who was appointed at this meeting to replace Eleanor Gallup, who resigned. Central District will have a large delegation at the national meeting in Los Angeles.

The 1940 festival for this district will be held on the campus of Fresno State College, April 19-20. The festival is organized to be non-competitive, but organizations may be adjudicated if desired. Events are scheduled for bands, orchestras, choruses, ensembles and soloists from both high and elementary schools. This is one of the several California festivals which serve as qualifying events for the National School Music Competition-Festivals, Fifth Region, to be held in Long Beach, May 9-11. In addition to its official significance, the Central District festival has a vital part in the promotion of good music in the



CALIFORNIA MUSIC EDUCATORS PLAN FOR THE LOS ANGELES BIENNIAL

On the left, officers of the California Central District School Band, Orchestra and Chorus Association. Right, officers of the California Southern District School Band and Orchestra Association. (Refer to items elsewhere on the page for personnel of the two boards.)

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Arthur Brandenburg, Instrumental Director, Elizabeth, N. J.
Alexander Richter, High School of Music and Art, New York, N. Y.

CHORAL SPEECH IN MUSIC EDUCATION

Assistant Professor Bernice White Clarke, New York University

NATIONALLY KNOWN EDUCATORS—GUEST SPEAKERS

Dr. Ernest G. Hesser will present the course "The Place of Music in the Changing Social Order." The following educators have been invited to contribute to the course: Marion Bauer, Mabel Bray, Russell Carter, James Francis Cooke, Franklin Dunham, Marion Flagg, George H. Gartlan, Glenn Gildersleeve, John Tasker Howard, Hazel Kinsella, Walter E. Koons, Ernest La Prade, George L. Lindsay, John Loftus, Frances McFarland, M. Claude Rosenberry, Oscar Thompson.



The Summer Session Chorus will present a concert in the Temple of Religion, New York World's Fair, August, 1940.

COMPLETE SUMMER SESSION AND 1940-1941 BULLETINS MAILED ON REQUEST.

Address: **Ernest G. Hesser**, Chairman, Department of Music Education, New York University, Washington Square, New York, N. Y.

Louisiana Music Education Association

▲ The Louisiana Music Education Association, though one of the younger state organizations, has made noteworthy progress, and its growth has paralleled the development of the school music program throughout Louisiana. The members appreciate the cooperation given by all educational agencies in the state, and it is recognized that such success as has been enjoyed by the Association has been due in large part to the encouragement and good will of the school superintendents and principals. Particular credit is due to the State Department of Education for aid and guidance made available through the Department of Music. Former State Supervisor S. T. Burns, and the present superintendent, Lloyd V. Funchess, and assistant, Paul Thornton, have been of inestimable assistance.

This year the publication of a general state bulletin for the school music festivals simplifies the problems of the district chairmen. The bulletin was compiled under the supervision of Mr. Funchess and Mr. Thornton and published by the L.M.E.A.

From the outset, the L.M.E.A. has been active in the instrumental field, and the first band contest under its auspices was held in New Orleans in 1934. At the second contest in Baton Rouge in 1935, eleven bands participated. In 1939 at Shreveport, forty-five bands from all sections of the state took part in the three-day festival.

In 1937 at State Normal College, the festival for orchestras, which also included vocal and piano events, enlisted 1,200 high school students. In 1939, three such festivals were held, with a total participation of more than 3,000. In this year, more than 10,000 high school students participated in the district and state school music festivals in Louisiana.

District music festivals for voice, piano, orchestra and orchestral instruments were sponsored by the Louisiana Music Education Association, March 1-2, as follows: Dist. I—Louisiana Polytechnic Institute, Ruston; Dist. II—Louisiana State Normal College, Natchitoches; Dist. III—Southwestern Louisiana Institute, Lafayette; Dist. IV—Southeastern Louisiana College, Hammond. District band festivals are scheduled as follows: Dist. II and IV, March 8-9—Louisiana State Normal College and Louisiana State University,

respectively; Dist. I and III, March 15-16—Louisiana Polytechnic Institute and Southwestern Louisiana Institute, respectively. These district band festivals are not qualifying competitions for the state band festival, to be conducted by the Association April 18-20 at Alexandria.

Extensive plans are being made for an All-State Music Festival May 3-4 at the Southwestern Louisiana Institute, Lafayette. Soloists and groups entering this festival and the state band festival will do so at the recommendation of the district music and band festival judges.—Walter E. Purdy, Official Correspondent.

Ohio Valley Music Educators Association

▲ The February 14 meeting of the Association was postponed due to unusual weather conditions which made attendance by members impossible. The meeting to be held March 13 will include an address by D. A. Burt on scenic West Virginia, illustrated by colored movies, as well as a talk by Forrest J. Kirkpatrick, dean of personnel at Bethany College, Bethany, West Virginia. Election of officers is scheduled for the final meeting of the Association in April.

The "Youth and Music" series of broadcasts, sponsored by O.V.M.E.A., has built up a tremendous listening public and is proving to be the best publicity medium the Association and the schools have ever had along musical lines.—Edwin M. Steckel, Secretary.

North Carolina Music Teachers Association

▲ Prominent music educators will appear on the program of the North Carolina Music Teachers Association which will convene in Raleigh on March 15 at the time of the North Carolina Education Association meeting. H. Hugh Altwater of the Woman's College of the University of North Carolina will speak at the general session. Six forums under the following leadership are scheduled: Piano—Charles G. Vardell, Jr., Salem College; Band—James Christian Pfohl, Davidson College; Voice—Paul Oncley, Woman's College, University of North Carolina; Organ—Harry E. Cooper, Meredith College; Orchestra—Henry A. Bruinsma; Music in the Elementary and High School—Mrs. Fred B. McCall, Chapel Hill Public Schools.—Glen Haydon, President.

Ohio Music Education Association

▲ A recent issue of the Triad, official bulletin of the Ohio Music Education Association, calls attention to a variation of the national classification plan as used for the Ohio state competitions—virtually subdividing each classification as set up for national entries. The following is the system: Class A—1,000 or more enrollment; Class AA—750 to 1,000 enrollment; Class B—500 to 750 enrollment; Class BB—250 to 500 enrollment; Class C—100 to 250 enrollment; Class CC—less than 100 in enrollment.

Another important announcement is to the effect that there will be no state final competition-festival for high school orchestras in 1940. Orchestras which compete in 1940 in district competitions and receive highest rating, will not earn eligibility to the 1941 state finals through this means, as in the past. State eligibility must be earned during the year when the state competition is to be held, beginning in 1941.

The judges announced for the 1940 choral and band competitions are as follows: Choral—Louis Dierks, T. R. Evans, J. A. Leeder, Norman Park, Ellis Snyder, George Strickling; Band—Harry Clarke, Wilbur Crist, C. W. Janssen, Ernest Manning, Milton Niergarth, Louis E. Pete, J. Leon Ruddick, Ralph E. Rush, George E. Wain, Manley Whitcomb, Arthur L. Williams.

The O.M.E.A. calendar for the months of March, April and May includes twenty-nine items. For a complete schedule, address Arthur E. Williams, Executive Secretary.

Arkansas and Region Seven Clinic

▲ Most significant in marking the progress of school music in this area was the combination of Arkansas' Sixth and Region Seven's First Annual Band Clinic, held in Little Rock, Arkansas, January 24-27, under the auspices of the Arkansas School Band and Orchestra Association and Region Seven, National School Music Competition-Festivals. Scores of band leaders from five states and approximately two hundred fifty high school students participated. Two bands, the Red and the Blue, assembled for clinic purposes, were directed by outstanding Southern directors. A. R. McAllister of Joliet, Illinois, president of the National School Band Association, conducted the final concert held in the Little Rock High School Auditor-



ARKANSAS AND REGION SEVEN BAND CLINIC

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BAND FORMATION course—6 weeks, under direction of MERRILL VAN PELT, conductor of the University of Cincinnati Band. This course will cover an exposition of maneuvers for the stadium and field band, which includes fanfares, entrances, letter formations, designs, stunts and standard military movements. The technique of their contrivances and application to specific needs is emphasized.

SUMMER SYMPHONY ORCHESTRA—directed by C. HUGO GRIMM, composer, conductor, organist and pianist. Awarded National Federation of Music Clubs' prize for orchestral composition and the MacDowell Club of New York prize for orchestral and choral work. Daily rehearsals are held and credit is given. Dr. Grimm will also be in charge of the Orchestra Clinic and student conductors registered for the clinic will participate in the daily rehearsals.

CHORAL CLINIC in charge of DR. JOHN A. HOFFMANN, Director of the Cincinnati Conservatory of Music. An Inter-city High School Chorus will be conducted by Dr. Frank C. Biddle, Director of Music, Cincinnati Public Schools, assisted by Nelle Custer Murphy and Arthur J. Havlovic, high school choral directors.

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ium. General director of the clinic was Bruce Jones of Little Rock High School, chairman of Region Seven Board of Control.

Of material aid to the band directors were special sessions held for various solo instruments. These clinic sessions were conducted by Victor H. Steg, Albert Seay, Joe B. Mullins and M. J. Lippman. Other clinic sessions included a lecture on band intonation, by Ralph R. Pottle; a discussion of materials and teaching procedures for cello and string bass, by Margaret De Lange; and a similar discussion for violin, by David Robertson. Sessions were attended by many junior and senior high school students as well as directors.

Hot Springs, Arkansas, was selected as host city for the state band contests to be held April 26-27.

Region Seven Board of Control voted to have the regional band clinic in Little Rock in 1941. Shreveport, Louisiana, was selected as the contest city for Region Seven national contests, May 10-11. The Board hopes to add orchestra and vocal competition to the contests this year. Every effort is being made to encourage these phases of school music and to give them recognition on a national basis. The Board of Control adopted a resolution to organize a panel discussion on the college level at next year's clinic.

The clinic was made possible through the cooperation of J. A. Larson, principal, Little Rock High School; the Instrumental Music Department of Little Rock; Robert Hughes; Victor H. Steg; Jonathan Wolfe; the Arkansas School Band and Orchestra Association; and Region Seven Board of Control.

Berks County (Pa.) Music Educators Association

▲ The second meeting of the Association for the current year was held at the Thomas Jefferson Tea Room in Reading, with Harold L. Dorwin, president, presiding. The first part of the program of the dinner meeting was devoted to a round table discussion of two topics: the use of syllables in the grades and high school, and the problems of assembly singing. Clyde Dengler of the Upper Darby High School conducted a clinic of high school voices, demonstrating resonance and consonant pronunciation in coordination with vowels. — Pauline M. Oxenreider, Secretary.

Southwest Idaho Music Educators Association

▲ Plans were discussed for attending the Los Angeles meeting of the National Conference at the February 10 dinner meeting of the Association in Nampa. James Baker was the principal speaker, telling how swing music may be used with various instrumental combinations. Mr. Sarsky played violin numbers. This district will be well represented in the Idaho delegation at the Los Angeles biennial. — Louise Bales, President.

New York State School Music Association

▲ The New York State School Music Association has completed plans for the largest competition-festival program ever to be sponsored in the East. It is estimated that nearly 35,000 boys and girls will be enrolled in the sectional and state finals events and it is believed that more than two thousand will attend the regional program.

At the meeting of the Executive Committee held in Syracuse, February 12, the eighth anniversary of the founding of the Association was observed and plans were definitely completed for the spring activities.

The sectional events and the respective local chairmen for each are as follows: Ballston Spa — Myra S. King; Barker — Helen Hogan; Bolivar — J. F. Whitford; Endicott — Thomas L. Gillespie; Fredonia Normal — Francis Diers; Hudson — R. Steele Phillips; Ilion (Vocal only) — Frederic Fay Swift; Painted Post — Lester Chappell; Oneonta Normal — John L. Wilsbach; Port Chester — Clement A. Barton; Potsdam — John MacDonald; Riverhead — Howard Hoovey; Andrews Junior High School, Syracuse — Principal Baldwin; Waterloo — William Hahn; Whitesboro (Instrumental only) — Mr. and Mrs. William Schnell; West Carthage — Fred J. Mellnitz.

The state finals programs will be held at Canandaigua for western New York on April 25-27, with Raymond Russell as chairman of local arrangements; and at Poughkeepsie for the eastern state finals on May 2-4, with Luther Hawkins as the chairman of local arrangements. The adjudicators at the state finals are announced as follows: Bands — Charles O'Neill; Orchestras — Victor L. F. Rebmann; Choirs — Alfred Spouse. Assisting Adjudicators: Walter Beeler, Craig McHenry, James Garfield, Harry King, Francis Diers, Frederick Fennell, and Maynard Vellier. The adjudicators are members of the faculties of Potsdam and Fredonia Normal Schools, Eastman School of Music, Rochester Public Schools, and Ithaca College. A time schedule for the various events may be obtained by writing the secretary, Frederic Fay Swift, 127 West Street, Ilion, N. Y.

Florida Bandmasters Association

▲ Plans are going forward under the leadership of President John J. Heney and Vice-President Fred W. McCall for the 1940 State Band Contest, sponsored by the Florida Bandmasters Association, to be held at Miami, April 4-6. The contests are scheduled to take place at the Miami Edison High School. Mr. McCall, Edison High School, Miami, is contest manager for the events; Joe Mason, Miami Recreation Commission, is local manager.

More than thirty bands from all over the state took part in a mammoth



IN-AND-ABOUT INDIANAPOLIS SCHOOL MUSIC CLUB OFFICERS

Left to right: Will H. Bryant, President, Terre Haute; Harold Winslow, Director, Indianapolis; Ruth B. Hill, Secretary-Treasurer, Anderson; Elizabeth Cochran, Vice-President, Indianapolis; Claude E. Palmer, Director, Muncie; Ralph W. Wright, Director, Indianapolis.

parade staged in Tampa, February 5, in conjunction with the annual Gasparilla. After the parade each band gave a five-minute drill exhibition. This part of the parade was under the direction of the Florida Bandmasters Association. It is reported that 300,000 people viewed the spectacle.

Tennessee Music Teachers Association

▲ A chorus of two hundred singers selected from various Tennessee high schools will appear in an All-State Chorus under the sponsorship of the Tennessee Music Teachers Association at the state education meeting in Nashville, March 21. Inasmuch as the convention theme is built around the use of southern leadership, two Tennessee choral directors—Edward H. Hamilton of Knoxville and Wilson Mount of Memphis—will direct the chorus.

Two steps toward the unification of the music forces within the state and with the other states in the national organization have been taken by the Executive Committee preliminary to a vote at the state convention: (1) Provision was made for the chairmen of the three Tennessee sectional conferences to automatically become members of the board of directors of the state association. (2) The convention will be asked to vote on a resolution to affiliate with the M.E.N.C. and to include subscription to the Music Educators Journal with the state association membership, thus providing for the optional plan of full or partial membership in the National Conference and Southern Conference. Such action will make the Tennessee Music Teachers Association a state unit of the national organization.

One session of the conference will consider the problem, "The Place of Music Teachers in the Development of Community Music." Willem van de Wall of the University of Kentucky will lead the discussion, with William E. Cole of the Sociology Department, University of Tennessee, assisting with data concerning Tennessee community life.

Auditions will be provided in the following vocal divisions: mixed quartet, male quartet, girls' trio, soprano, contralto, tenor and bass.

New England Music Festival Association

▲ The Association will sponsor two events this spring: the All-New England Band, Orchestra and Choral Festival at Provincetown, Mass., April 17-20; and the New England Music Festival on May 24-25. John J. O'Rourke, secretary of the Lawrence (Mass.) Chamber of Commerce, is in charge of housing and feeding arrangements for students participating in the latter.

Newly-elected officers of the New England Music Festival Association for the current year are as follows: President—Howard Pierce, New London, Conn.; Vice-President—J. Edwin Conley, Central Falls, R. I.; Comptroller—Adrian Holmes, Burlington, Vt.; Executive Secretary-Treasurer—John E. C. Merker, Newport, R. I. Executive Board—(Connecticut) Albert Dorr, Poquonnock Bridge; (Rhode Island) May Hanley, Providence; (Massachusetts) Warren Freeman, Belmont; (Vermont) Elwood Ireland, Newport; (New Hampshire) Herbert Fisher, Manchester; (Maine) Lilla Atherton, Waterville. Representing the New England Association of School Superintendents—Herman Stuart, Melrose, Mass.; Representing the New England Secondary School Principals Association—R. E. Claffin, Keene, N. H. Committees—(School Band) Paul Wiggins, Pawtucket, R. I., John P. Redmond, Gardner, Mass., May Hanley, Providence, R. I.; (School Orchestra) Clarence Grimes, Hamden, Conn., Albert Wassell, Worcester, Mass., Ruth Christman, Quincy, Mass.; (School Chorus)

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Important 1940 dates for Association members to check with their own group activities (in addition to those mentioned above), include: March 14-16—Massachusetts Music Festival Association Clinic; March 16—Executive Board meeting, New England Music Festival Association; April 2—Rhode Island Music Educators; April 6—Connecticut Music Educators Association Clinic; April 6—In-and-About Boston Music Educators Club; May 3-4—Vermont Music Festival, Burlington; May 4—Western Massachusetts Music Festival, Athol; May 9-11—New Hampshire Music Festival, Laconia; May 11—Eastern Massachusetts Music Festival, Wellesley; May 11—Joint Eastern and Western Maine Music Festivals, Waterville; May 17-18—Annual Conference of Massachusetts Supervisors of Music, Northampton; May 17-18—Region Four National Competition-Festival, Albany, N. Y.; June 4—Rhode Island Music Educators; June 8—Connecticut Music Educators Association Clinic; June 15—New England Music Festival Association all-member luncheon meeting, Hotel Brunswick, Boston.

New Hampshire Music Festival Association

▲ In connection with the All-State Orchestra to meet at Laconia, May 10-11, Victor Wrenn of Lebanon will be festival chairman for orchestra rather than Donald Musgrove, as announced previously.

In-and-About Cincinnati

▲ Peter W. Dykema of Columbia University spoke on "Community Music Activities Available for the Youth of Today" at the March 1 meeting of the In-and-About Cincinnati Music Educators Club. The meeting was held in the Annie Laws Auditorium of the University of Cincinnati.

Instrumental and choral groups from Wilmington College and Public Schools will be a feature of the May 11 meeting of the Club at Wilmington College, Wilmington, Ohio. Walter Collins of the Ohio State Department of Education will discuss "Provision for Individual Differences in School Music." — Lona Black, Secretary.

Massachusetts Music Festival Association

▲ The Band, Orchestra and Choral Clinic to be sponsored by the Association will be held in Boston, March 14-16. Events planned include a dinner Thursday evening, March 14, under the auspices of the In-and-About Boston Music Educators Club; three band clinics under the guidance of Dr. Edwin Franko Goldman; an elementary school clinic to be conducted by Ruth Myers of Boston University, with Howard Hinga of Rochester, New York, as speaker; and concerts by the All-State Band, Orchestra and Chorus, of which Stanley Hassell, Francis Findlay, and Thompson Stone will be the respective conductors. Dr. Goldman will serve as guest conductor of the All-State Band.

The regular spring music festivals sponsored by the Massachusetts Music Festival Association are scheduled to be held at Athol on May 4 and Wellesley on May 11. Further information about these events may be secured from President Helen L. Ladd, School Administration Building, Fall River, Massachusetts, or from Warren S. Freeman, Belmont (Mass.) High School.

In-and-About the Quad Cities

▲ The In-and-About Quad-City Music Educators Club, an organization formed about a year ago, whose membership is from the towns of Davenport, Iowa; Rock Island, Moline and East Moline, Illinois, and their vicinity, holds a luncheon meeting the third Saturday of each month, with programs including lectures, vocal and instrumental clinics and demonstrations of various music activities. Officers of the club for 1940 are: President—Clara Thomas, Davenport; Secretary—Vonnies Sanders, Rock Island; Treasurer—Donald Ohlsen, Aledo; Executive Committee—Lucile Kramer, Rock Island; Ina Dunlap, Moline; Millie Beck, East Moline; Genevieve Baggs, Davenport; Fred Swanson, Moline; Mabel Larsen, Davenport; Helge Carlson, Moline.—Vonnies Sanders, Secretary.

Eastern District, Ohio Music Education Association

▲ Muskingum College at New Concord, Ohio, will be the scene of the competition-festivals sponsored by the Eastern District for the following classes: Class A organizations, B Class solos and ensembles, March 29; B Class organizations, C Class solos and ensembles, March 30; C Class organizations, A Class solos and ensembles, April 13.—Elizabeth Craft, Secretary.



TEXAS MUSIC EDUCATORS ASSOCIATION GROUP

The Annual Clinic of the Texas Music Educators Association was held in Mineral Wells, Texas, February 1-3, celebrating the twentieth anniversary of the founding of the Association. Organized in 1920, with six members, the T.M.E.A. now is six hundred strong. Above appears a picture of the older members who were honored at the clinic. Front row, left to right, are the three charter members: Ralph W. Beck, Dallas; James E. King, Coleman, Organizer of the Association; Conway E. King, Lamesa. Continuing: Joel Trimble, Corsicana; G. Ward Moody, Odessa; R. J. Dunn, Bryan. Second row, left to right: Lyle Skinner, Waco; Weldon Connington, Austin, who dedicated the clinic to the older members; Earl D. Irons, Arlington; G. W. Collum, Stephenville; R. T. Bynum, Abilene; Lloyd Reitz, San Antonio. Back row, left to right: Allie Goetze, Iowa Park; Glenn A. Truax, Shamrock; Oscar Wise, Wichita Falls; C. W. Beene, Dalhart; A. G. Macy, Llano.

**Department of Music, New Jersey
Education Association**

▲ Under the sponsorship of the Department of Music, New Jersey Education Association, the third annual instrumental forum took place at Elizabeth, February 10-12, with an all-state symphonic band of one hundred players directed by Ralph E. Rush of Cleveland. A demonstration of accurate pitch via electrical means was presented. Three members of the Goldman Band were present to demonstrate teaching techniques. They were Otto Monard, flutist, Ned Mahoney, cornetist, and Robert Hoffman, clarinetist.

The instrumental forum constituted the first of the sectional meetings for the state, being the north sectional. The central sectional meeting of the Department of Music in Trenton at the State Teachers College, April 18, will be held in conjunction with the meeting of the Visual Education Association. The southern sectional meeting is scheduled for May 4, in Atlantic City, to be held jointly with the In-and-About Philadelphia Music Educators Club.

Other forthcoming events include the instrumental solo and ensemble contest (L. Rogene Borgen, Trenton, chairman) and the vocal solo and ensemble contest, (Fred Muller, Summit, chairman), both scheduled to be held at Trenton, April 27; the state piano contest at Elizabeth, May 11; and the choral festival at the State Teachers College, Trenton, May 18. Mabel E. Bray of Trenton is chairman for this event.

Forty-three committees with over two hundred members have been appointed to carry on the work of the Department of Music for the coming year. Appointment is also announced of the 1940 All-State Chorus and Orchestra conductors. Carol M. Pitts will train and direct the chorus for its concerts at the New Jersey Education Association convention in Atlantic City in November, at the Mosque Theatre in December, and at the Eastern Music Educators Conference in Atlantic City in the spring of 1941. C. Paul Herfurth will train and direct the orchestra at the N.J.E.A. meeting in Atlantic City and at the Mosque Theatre, and Osbourne McConathy will direct it at the E.M.E.C. meeting.

A circulating library of music has been made available by the Department of Music for the use of the public schools in New Jersey. A catalog of the music may be secured from A. Dwight Brown, state music librarian, 1076 Field Avenue, Plainfield, New Jersey.

In-and-About New York City

▲ The theme of the final meeting of the In-and-About New York Music Educators Club for the current school year which took place March 9 at the Hotel Brevoort, was "Creative Expression Through Coordination of School Subjects." Club members joined with New York University music alumni in their fourth annual music conference. Bertha W. Bailey of New York University presented the meeting topic, with music students from the same university giving illustrations of the points made.

F. Colwell Conklin, chairman of the club, outlined the organization of the club as recommended by the present Advisory Committee. A new Advisory Committee and officers were elected for the coming year. — Harry R. Wilson, Secretary.

In-and-About Akron

▲ Harry Seitz of Central High School, Detroit, who has been vocal adjudicator in the Ohio solo and ensemble competitions for the past several years, was guest speaker at the February 17 meeting of the In-and-About Akron (Ohio) Music Educators Club at Hotel Portage, Akron.



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In-and-About Indianapolis

▲ The final meeting of the In-and-About Indianapolis Music Educators Club for the current school year will be held March 23 at the Arts Building, Ball State Teachers College, Muncie, with the program under the direction of Claude E. Palmer. This will consist of a high school band clinic, a supervisors' band conducted by Newell Long, Marshall Howenstein, Cecil Deardorff and Joseph Gremelspacher, luncheon, followed by group singing, and a business meeting. The singing, to be directed by Inez Nixon, will include the reading of some new choral material.

Harold Winslow and Ralph Wright were in charge of the instrumental clinic and luncheon programs at the February 3 meeting of the Club in Indianapolis. An address on "The Appreciation of Art" by Wilbur D. Peat of the John Herron Art Institute and a discussion by Edward T. Ingle, director of the National Committee for Music Appreciation, of the appreciation program throughout the country and especially in Indiana, were features of the meeting. Group singing was conducted by Elizabeth Cochran and Russell Paxton. The new Board of Directors elected for the year 1940-41 are Will Bryant, S. T. Burns, Ruth Hill, Paul Hamilton, Claude Palmer and David Koile.

In-and-About Boston

▲ Superintendents, principals and other school administrators will be guests of honor at the final meeting of the In-and-About Boston Music Educators Club for the current year, to be held April 6 at the University Club of Boston. This will be the annual social meeting of the club. Pauline Chellis, dancer, lecturer, and faculty member of Sargent College, Boston University, will present a demonstration of work in rhythm and movement for children.—Beatrice A. Hunt, Secretary.

In-and-About Salt Lake City

▲ At the Valentine dinner given by the In-and-About Salt Lake City Music Educators Club at the Lion House, February 15, plans for attending the Los Angeles meeting of the Music Educators National Conference were discussed, new officers elected and a new club constitution presented for adoption. The constitution was adopted as a means of giving added strength and solidarity to the organization. The valentine theme was followed throughout the dinner, with appropriate decorations and enter-

tainment. The program for the evening included a discussion of music among the Senol of the Malay mountain jungles by Kilton Stewart, musician-adventurer; a group of duets sung by Dorothy Kimball and Richard Kedington; and singing led by George H. Durham.

The new club officers are as follows: President—Armont Willardson; First Vice-President—Edith Beles; Board Member—George H. Durham. Those re-elected include: Board Members—Lydia W. Boothby and Edna E. Johnson; Secretary-Treasurer—Basil Hansen; Second Vice-President—Emery Epperson (a successive office following service as club president for the preceding year).—Basil Hansen, Secretary-Treasurer.

In-and-About Harrisburg

▲ A membership of ninety is reported by the In-and-About Harrisburg (Pa.) Music Educators Club. Recent activities of the club include the sponsorship of attendance by pupils of the Harrisburg Public Schools at a Young People's Concert by the Harrisburg Symphony Orchestra, George K. Raudenbush, conductor. A choral clinic was also held February 5 by the club at Lemoyne High School, with the Lemoyne High School Mixed Chorus as the demonstration group. Clyde Dengler of the Upper Darby Public Schools conducted the clinic.

The final activity of the school year will be the instrumental clinic at West York on April 9, with the York County High School Orchestra under the direction of Bernard Mandelkern, Mansfield State Teachers College.—Reuben F. Longacre, Secretary.

Chicago Catholic Music Educators Association

▲ The annual solo competition-festival sponsored by the Association took place at Loretta High School, Chicago, March 2. Not more than fifteen contestants were assigned to one judge, each of whom was a specialist on his particular instrument. March 9 is the date for the annual band festival, and the orchestra event is scheduled for April 20. The year's activities will be climaxed by the sponsoring of a massed chorus of six hundred voices at the Civic Opera House, Chicago, on May 22, featuring an All-Catholic Orchestra, All-Catholic Band and the All-Chicago Catholic High School Choir under David Nyvall.—Sister M. Rose de Lima, Secretary.

National School Music Competition-Festivals

1940

Region One.....	Spokane, Washington, May 17-18
Region Two.....	St. Paul, Minnesota, May 16-18
Region Three..	Instrumental, Battle Creek, Michigan, May 15-18
	Vocal, Springfield, Illinois, May 10-11
Region Four.....	Albany, New York, May 17-18
Region Five.....	Long Beach, California, May 9-11
Region Six.....	Vocal, Waco, Texas, April 26-27
	Instrumental, Waco, Texas, May 9-11
Region Seven.....	Shreveport, Louisiana, May 10-11
Region Eight.....	West Palm Beach, Florida, May 8-10
Region Nine.....	Kansas City, Missouri, May 9-11
Region Ten.....	Grand Junction, Colorado, May 9-11

For more detailed information regarding the 1940 competition-festivals, see pages 66 and 67 in the February issue of the Journal. An information bulletin and names of regional officers may be obtained by writing to the headquarters office, 64 E. Jackson Blvd., Chicago, Illinois.

Teacher Training—Then What?

(Continued from page 27)

criteria may be set up, approximating any normal situation, whereby the graduating student in the field of music can classify his material and learn to choose the good from the bad. The fallacy that must be avoided is that of having an advanced group play a beginning group number, and vice versa. This work must be done intelligently or it has absolutely no value. One look at a cross section of the material on the market today will convince us of the seriousness of the problem.

Performance on Instruments. Beginning teachers who have ability to perform on any instrument are rare. It is true that one cannot become a musical genius on all instruments, especially when he has so much to learn in such a short time. However, many training schools fail to offer instruction on certain instruments because of the lack of time, money, instruments, or in many cases because of the lack of instructors. There is too much stress placed upon the art of specialization. The only way a working knowledge of an instrument may be obtained is by actually *working* with the instrument. No one has ever learned to play the clarinet by becoming an excellent bassoonist and vice versa. A well-rounded instrumental foundation includes the ability to produce a fair tone on all instruments; fingerings for all; knowledge of ranges and transpositions for purposes of later arranging for groups; knowledge of techniques having to do with production of tone, and the construction of all instruments.

Repair of Instruments. Too many training schools neglect this subject entirely. Should the teacher of music know anything about the repair of instruments and if so, how much? The answer is obvious. The more he knows, the better able the teacher is to understand the instruments, and he can avoid the usual loss of time occasioned by repairs. The mistake made in many training schools is in the attitude that the teacher can learn to fit pads and springs when the need arises. The trained repair man will tell you that the most tedious part of his work is the setting of pads and springs, and that this must be done cautiously and with great pains. Any course in the repair of instruments must first deal with the material of the instruments and their construction. From this point one goes to the smaller and less painstaking items of repairing, such as water keys and corks and felts for valves. Later, as experience of the student warrants, the course should deal with the setting of pads and adjusting of valves, as well as with the adjusting of pads on clarinets, flutes and saxophones. Delicate work on oboes and bassoons should be done by an expert, and has little place in such a course as we are discussing here. It is possible that much can be taught in the training school regarding the repair of violins, piano keys, and the like. The course should progress gradually and with care, since everything that is learned must be retained. In the latter part of the course, the repair student may learn the use of soft soldering with a small torch or, where the equipment is sufficient, hard spot soldering with a welding

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torch. There are many things of importance the student of repair can learn in training school which will stand him in excellent stead after graduating.

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History of Public School Music. Such a course should be in every curriculum. Is it possible for one to teach intelligently without any knowledge whatsoever of the development of public school music, without the benefit of the experiences of those who have gone before, and without that breadth of understanding and vision afforded by knowing about the advances which have been made in music education? The writer feels there can be no feeling for what is being taught if there is not sufficient background on which to base one's work and to develop new ideas. For instance, a knowledge of the early instrumentation of bands and orchestras might at this time incite some rather hilarious laughter, but had it not been for experimentation by our predecessors, we might still be the cause for such mirth. We need to know of the changes responsible for the advancements in composition and arranging, by relating all the factors of one period to the later one—and finally, to our own time. As an example, much can be made of time devoted to tracing the developments from early dance orchestras and the small court chamber groups up to the present symphony orchestras.

Teaching Methods. The teaching of any methods course on which the young teacher will base his or her future teaching principles, should be only on the most liberal and democratic plane. There is nothing more discouraging than to have some principle of education used without foundation in truth and reason. Methods courses should be built on educational truths, and should challenge the ability of the instructor and student to understand outcomes and inferences in the simple application of the laws of cause and effect. The methods course of the past created no new educational principles nor appreciation of the older ones which are sound. There should be a minute study of the cross sections of all phases of music education, together with an understanding of the educational truths from which were developed the principles on which music education is founded. Physical phenomena, coupled with vast experience and commonsense liberalism, is sufficient criteria for the text of any good methods course and could be the basis on which any subject might be successfully taught.

The motivation for a complete training in music education must of necessity come through three channels—psychological, sociological and theoretical. Without the understanding of these three bases of training, no school can expect to prepare teachers to meet the requirements of music education in the field. In the use of the term "psychological," the writer does not have reference to the habit formations set forth by the psychologist nor the means of coddling by which desired outcomes or actions are obtained—but the ability of teachers in training to philosophize on their work, to use logical deductions in analyzing problems; the ability to think in liberal terms and use reasonable thought. These processes should be fundamental procedures in the training of future teachers.

The sociological phase of teacher training must concern itself primarily with peoples and mannerisms. The ability to discuss environment as environment in itself, has no place in music education. But when the problems of environment concern the music teacher—and as we know well, this is always the case—we must stress the other problems which are related to the matter of environment. It is the duty of the teacher-training institution to impose on its future teachers their part in the health problem, individual differences caused by laziness and lack of nutrition, climatic conditions affecting the efficiency of music pupils, and the occupational differences which play a great part in the final analysis of music education. The training school should impress its students with the significance of the sociological factors in relation to their success as music teachers.

Third, the theoretical or pedagogical phase of teacher training should be such that the young teacher enters his career ever ready to learn more, and with the ability to go on toward greater achievement. No teaching is effective if it has been dogmatic and undemocratic. There can be no radicalism in the transfusion of ideas. Principles and ideas should be sound, logical, and reasonable, with definite proof of their validity in terms of their accomplishment. Knowing is knowledge, and can be a mere matter of memory; reasoning is of the intellect and can be developed only through application and experimentation—which is the basis on which all pedagogy should be taught.

It is well to keep in mind that the best teacher-training program is one that encourages the future teacher to experiment with his intelligence through capable and efficient guidance. Any successful program of teacher training is one that meets the needs of a universal demand by creating the most efficient means of meeting this demand. When we have such a program, and only then, can we hope to place music on a high plane to match all other educational agencies.

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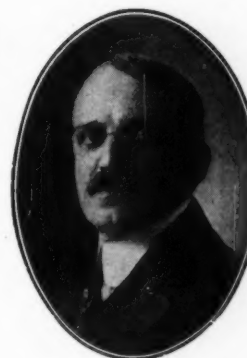
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CONTINUED FROM PAGE TWENTY-FIVE

(5) Plotting acoustic spectra of the waves.

The results are given in the accompanying acoustic spectra. "Each vertical bar represents a partial. A zero represents the absence of a partial or its appearance at such a low intensity that it could not be measured. The height of the bar represents the intensity of the partial with respect to the total intensity of the original tone (that is, with respect to the reference level); its place on the horizontal scale indicates the frequency (pitch) of the partial. The vertical or intensity legend is in terms of decibels and covers a range of thirty. The horizontal or pitch legend is in cycles of vibration per second,"⁶ beginning with C₄ (one octave above middle C), which is the fundamental for all these instruments.

The results for the Bamboo Pipe are presented in Figure 1A. It is apparent that these tones are very simple as far as the presence of overtones is concerned; only one tone had as many as six partials, while two had as few as three partials. These tones are quite pure compared to the complex, rich tone of the G-string on the violin, which has as many as twenty-four partials. Another striking fact is that the number of partials did not diminish as the fundamental frequency (pitch) was increased; this is contrary to results obtained for string and wind instruments in other studies.

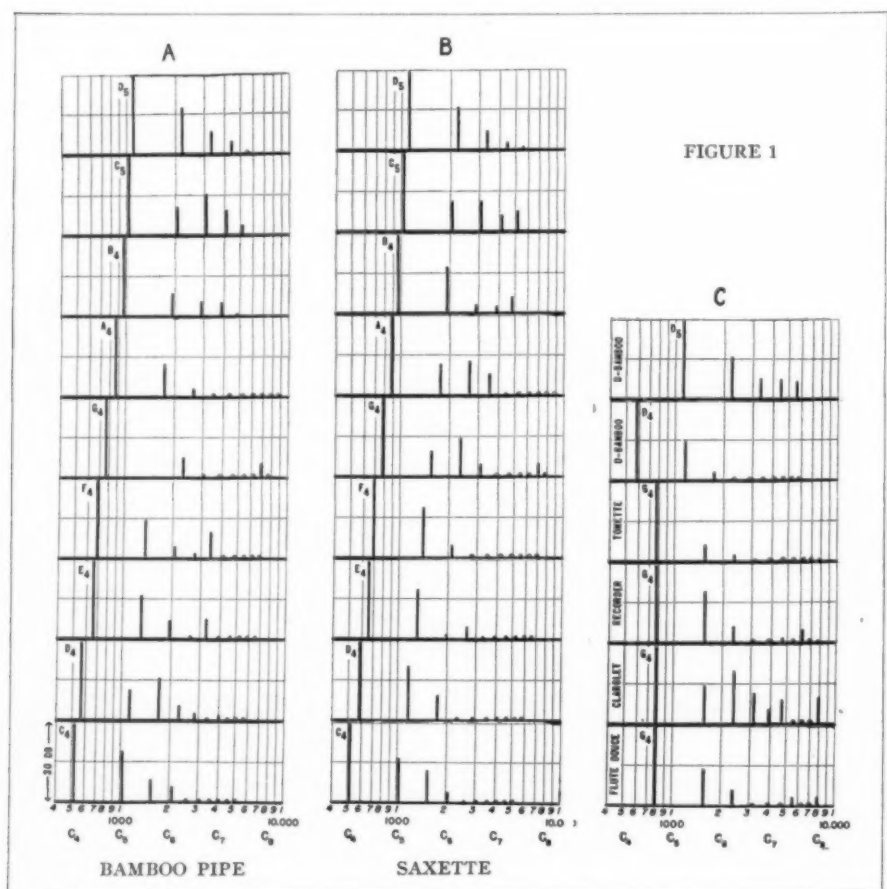
⁶ Arnold M. Small, *op. cit.*, p. 90.

No notable gaps in the ascending natural harmonic series appear in these tones. Since eight of the nine had five or less partials, we find only the octave, fifth, fourth, and third sounding simultaneously in the majority of the tones. A more unusual case is that of G₄, which had a strong fundamental and only weak third and ninth partials.

It may be observed that the vertical bars in these spectra are of unequal height and that the first bar in every instance is much higher than the others. This indicates that the intensity distribution among the partials was far from uniform and that most of the energy of each tone was concentrated in the fundamental. The tone D₅ typifies the average spectrum of this instrument; that is, a strong fundamental with each succeeding partial tending to diminish in intensity.

Finally, there seems to be no great difference between the natural and overblown registers. What small differences do appear are not consistent and are probably not significant.

The results for the Saxette are presented in Figure 1B. These tones consistently had one or two more partials than the average tone of the Bamboo Pipe. Again we find the striking fact that the number of partials did not diminish as the fundamental frequency was increased. The tone G₄ here also had a strong fundamental with three succeeding partials and then a gap until the ninth



partial. A brief glance at Figure 1C shows that G_4 on the other four preparatory instruments displayed somewhat this same form.

For all the tones of the Saxette most of the energy was also concentrated in the fundamental, although this first partial was slightly weaker than in the tones of the Bamboo Pipe. The larger number of partials present and the reduced energy in the fundamental lead to the conclusion that the tones of this instrument are slightly less pure than those of the Bamboo Pipe. The spectra for tones in the natural and overblown registers again show no obvious difference.

Figure 1C presents spectra of the same tone, G_4 , on the other four preparatory instruments and two tones, D_4 and D_5 , on a Bamboo Pipe constructed with its fundamental at D_4 instead of C_4 . First, it is apparent that this sample tone, G_4 , on the four instruments, is very similar in overtone structure to the same tone on the Bamboo Pipe and Saxette. In general, G_4 on all the instruments had a strong fundamental, five, six, or seven partials, and several gaps in the harmonic series. Four of the six instruments at this tone had some energy in the ninth and tenth partials. This is in contrast to all the other tones on the Bamboo Pipe and Saxette, none of which had any energy in such high partials.

Analysis of the two tones on the D-Bamboo Pipe seems to show that changing the fundamental pitch of this instrument has little or no effect on its overtone structure (compare with C_4 and C_5 in Fig. 1A).

The foregoing analysis gives in graphical form the physical structure of the tones of preparatory instruments. They were found to be relatively pure and were chiefly characterized by a strong fundamental. Other partials were present to a limited degree, but the number did not decrease as higher notes were played, as is the case with the voice and wind instruments generally.

The tone of preparatory instruments has been described and advertised as flutelike. This statement is true only insofar as flute and preparatory instrument tones, in a comparable frequency range, have the greater proportion of their intensity concentrated in the first partial or fundamental. However, the higher flute tones have 100 per cent of their intensity in the fundamental,⁷ while comparable tones on preparatory instruments show a variation from 88 per cent to 99 per cent of the intensity in the fundamental. Furthermore, flute tones above C_4 (512 v.s.) have a maximum of three partials, while preparatory instrument tones have as many as seven partials and never less than three. This is actually not as great a difference as might appear, because the total intensity of the preparatory instrument tone is so small,⁸ and such a large proportion of it is concentrated in the fundamental, that the upper partials must be very weak indeed. To gain some concept of the effect of this low total intensity upon the upper partials present, it is helpful to consider only the upper half of each acoustic spectrum, which represents an intensity range of 15 decibels instead of 30. If this were done, many of the upper partials would disappear entirely, and incidentally the overtone structure would more nearly approximate that of the flute.

On the other hand, the continuous presence of about an equal number of

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⁷ See Carl E. Seashore, *op. cit.*, pp. 194-95.

⁸ See Part III of this study.

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partials, regardless of the fundamental pitch, may possibly be due to the fact that the resonating capacity of these instruments is slight. This would permit the edge-tone partials to appear consistently from one tone to another, since none is resonated to the exclusion of others.

An examination of acoustic spectra for other instruments shows little, if any, similarity to those of preparatory instruments.⁹

Since the differences in overtone structure of the six instruments evidently cannot be used as a basis for tone quality preference, variations discovered in the aesthetic judgment of this factor might be explained in terms of *sonance*, a word which was coined in the Iowa laboratory to describe successive changes and fusions which take place within a tone from moment to moment; as contrasted with *timbre*, which is the simultaneous presence or fusion of the fundamental and its overtones at a given moment. One of the most important aspects of sonance in preparatory instruments is the presence of noise factors which are due to edge-tone effects.¹⁰ As explained above, these edge-tone effects, or inharmonics, are consistently present to a degree determined by the mouthpiece of the respective instruments. If the edge of the orifice is not straight and fine, a rough and breathy quality is easily perceived by the ear. Since the instruments employ mouthpieces with varying degrees of unevenness in their orifices, their tone quality, as perceived, does vary.

In summarizing this section of the study we can say: (1) The tone of preparatory instruments is relatively pure. (2) Partials above the fundamental are consistently present but, due to their relatively low intensity, are probably not very significant. (3) The tone approximates flutelike quality. (4) Its overtone structure is not similar to other wind and string instruments. (5) Preference for the tone of one preparatory instrument over another seems to be best accounted for in terms of *sonance* rather than *timbre*.

In the next issue of the JOURNAL we shall report on our findings in a study of intonation and dynamic range of preparatory instruments, based on comparisons of three American-made and three European-made instruments.

⁹ See Carl E. Seashore, *op. cit.*, pp. 190-97.

¹⁰ Edge-tone effects may be caused by a change in blast of the air-stream, by the height of the orifice, by the contour of the cutting edge, by the presence or absence of side blinkers, and by other factors.

The Conference Specials

Advance reports indicate that large parties from the East and from the Northwest are enrolled for the special trains to Los Angeles previously announced.

Persons interested in joining the Seminar Special, which will leave Chicago, 10:30 A.M. Wednesday, March 27, by Santa Fe, should communicate with Transportation Chairman C. E. Lutton, 64 E. Jackson Boulevard, Chicago.

Chairman of arrangements for the Northwest Special (Portland to Los Angeles) is Chester Duncan, 631 N. E. Clackamas Street, Portland, Oregon.

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Music and American Youth

(Continued from page 24)

stations, and in preparation for one of these broadcasts nothing is left undone that will contribute to the success of the program. Many recordings are made of the compositions to be used, and through these recordings both teachers and students are able to study and improve their performance. Several days prior to a broadcast a studio rehearsal is held, at which time the director of the organization, working with a studio technician, experiments with different groupings, microphone placement, et cetera, and listens from the control room to the effects obtained in the performance by each change.

"When the groups are too large to broadcast from a studio, as was the case with the Southern Kansas Festival Chorus and Orchestra, and it is necessary to broadcast from an auditorium that is not acoustically treated, then there are many difficulties to overcome. It is impossible to eliminate all echoes and noises; but if adequate time and thought are given to rehearsal and many tests are made of different seating arrangements and microphone placements, a fairly satisfactory broadcast may be made.

"The people of Wichita were proud last winter that a Music and American Youth program originated in their city, and many of them contributed materially to the success of the broadcast."

Of course there are numerous difficulties to overcome in connection with the presentation of any amateur musical organization, one item being the limited studio space available in some instances, thus complicating the problem of proper arrangement of large groups. Special seating arrangements must often be worked out, sometimes entirely different from the rehearsal setup in the classroom. It is a bit confusing to the young player, who is accustomed to hearing a certain instrument at his right in rehearsal, to suddenly have that instrument at the left or somewhere else. Rearrangement of voice sections in the choir, sometimes suggested by the radio technicians, is also disconcerting, and this coupled with the rather intense atmosphere in the quiet of the broadcasting studio, makes for a bit of strain on the part of all concerned. For these reasons, therefore, extra rehearsals are usually required in order to accustom the students to the different types of setup which the engineers deem necessary, or which more frequently are required because of the space limitations in the studio.

There are usually incidents of more or less humorous import which serve to lighten the strain. For instance, in Philadelphia there was a little girl who arrived at the studio a bit late, breathlessly explaining that she did not awaken until a few minutes before and had come without even washing. Pointed contrast was supplied by the high school lad who arrived at the studio at eight-thirty in the morning, radiant in formal attire! Then there was the incident which was less humorous at the time of its occurrence than in the later telling: It seems that because of the lack of one player who was ill, it was necessary to rearrange the

March, Nineteen Forty

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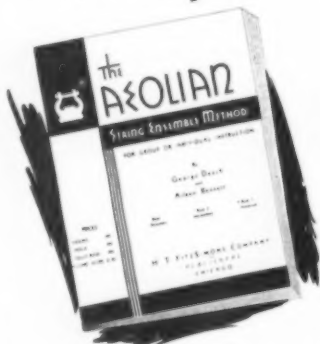
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parts for the closing theme played by a wind ensemble. There was no chance to rehearse the bit—alas—for something was vitally wrong with the last measures of the hastily written revision. And instead of a beautiful final chord, there came from the instruments an assembly of misplaced sharps and flats whose dissonance provided anything but a harmonious benediction for an otherwise nearly perfect performance.

But the students rise above all difficulties and mishaps. Such is the spirit of youth. And "knowing that their programs have the effect of recitations demonstrating their achievements in music," says Oscar Demmler of the Pittsburgh schools, "the pupils work their hardest to make a good showing and profit most by errors because there is a nationwide audience of 'adjudicators.'"

"Such projects," in the opinion of William P. Twaddell of Durham, South Carolina, "not only motivate our work, but the experiences derived by the students in preparation and performance, and the various adjustments required of each of them in order to meet the exacting requirements and, to most of them, strange environment of the radio studio, are of definite educational value."

There are other aspects than those which have been discussed. "From the standpoint of the broadcasting station, the M.E.N.C. Radio Committee and the director in charge of arranging the details of each program" says Judith Waller, educational director of NBC Central Division, "there has been a noticeable growth on the part of school music directors in matters pertaining to broadcasting technique and the attention to details. The latter include such items as accurate timing of performances, careful and complete listing of music titles, composers and publishers and the like. Two weeks are necessary for the broadcasting company to check and clear the musical numbers for performance, to prepare the continuity and mail it to affiliated stations, and have all details arranged with the station from which the broadcast is to originate in time for the necessary rehearsal prior to the broadcast." After all, while these broadcasts are offered as amateur performances, they are heard in comparison with the finest type of professional programs. Therefore, it is essential that the proper background and setting be provided, in order that the listening audience may not only be adjusted to the amateur status of the performers, but also be made aware of the educational implications of the broadcast as a demonstration.

Readers of the JOURNAL are aware to some extent of the good results achieved in this connection, for since 1934 the comments, inquiries and replies published have illustrated the variety of responses received from listeners throughout the United States and in other countries. Superintendents, members of school boards, teachers and school patrons have sought information and advice regarding many matters. Usually Conference publications will supply what is sought. Often it is advisable to refer an inquiry to an officer, committee chairman or Conference member who can supply authoritative information or data from the records of his own school system. In not a few instances, music departments have been installed, augmented, or reorganized as the result of a Music and American Youth broadcast which has at-

tracted the attention of an administrator or citizen and prompted him to write to the Conference headquarters. A great many of the listeners are music teachers—some who, because they are in remote towns and villages, have little or no opportunity for other contacts with the work of their colleagues in the school field. And of course many listeners are the home folks everywhere who love children and music, and who, therefore, are interested in learning more about the general developments in music education. Inquiries come from cities, villages, rural districts—from people in all professions and all trades, in addition to the hundreds of responses from music educators.

All of these letters receive attention. Material sent to inquirers includes Research Council bulletins, the *MUSIC EDUCATORS JOURNAL*, the Conference brochure, information about the *Year-book*, circulars describing current activities. Individual replies by letter are sent whenever warranted.

Only a few of the schools and colleges thus far represented in the Music and American Youth broadcasts have been mentioned in the foregoing paragraphs, and available space permits including only the current schedule of broadcasts subsequent to those mentioned in the February *JOURNAL* and previous issues (NBC Red Network, Sundays, 11:30-12:00 A. M., E.S.T.):

March 3—Newtonville, Massachusetts. Haydn M. Morgan, Chairman.

March 10—Seattle, Washington. Ethel M. Henson, Chairman.

March 17—Milwaukee, Wisconsin. Herman F. Smith, Chairman.

March 24—Davenport, Iowa. J. U. Nichols, Chairman.

March 31—Los Angeles, California (in connection with the biennial convention). Leslie Clausen, Chairman.

April 7—St. Louis, Missouri. Ernest Hares, Chairman.

April 14—Cleveland, Ohio. Russell Morgan, Chairman.

April 21—San Francisco, California. Charles Dennis, Chairman.

April 28—Hempstead, Long Island, N. Y. Lilla Belle Pitts, Chairman.

May 5—Tulsa, Oklahoma. George Oscar Bowen, Chairman.

May 12—Los Angeles, California. Leslie Clausen, Chairman.

May 19—Trenton, New Jersey. Carol Pitts, Chairman.

The Pacific Coast Music and American Youth programs, sponsored by the California-Western and Northwest Conferences, are made available to the stations of the NBC Western Division Red Network (Saturdays, 6:30 to 7:00 P. M., P.S.T.). Following is current schedule:

March 2—Salt Lake City, KDYL: Logan and Provo Schools. Lorin Wheelwright, chairman.

March 9—Seattle, KOMO: University of Washington. John Stroessler, chairman.

March 16—San Francisco, KPÖ: San Francisco and Castiloga Schools. W. M. Devlin, chairman.

March 23—Portland, KGW: Aberdeen, Woodland Portland Schools. E. A. McDowell, chairman.

March 30, Hollywood: Groups to be selected from those in attendance at M.E.N.C. convention at Los Angeles.

WWVA, in Wheeling, W. Va., carries the "Youth and Music" programs sponsored by the Ohio Valley Music Educators Association. These programs, which are heard weekly on Sundays, began last November and will continue until June. Other instances could be mentioned, but since this article deals primarily with the Music and American Youth project, further discussion of the subject of broadcasting as an adjunct to the school music program and as a medium of contact between the schools and the public, will be left for a later article.

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Music Education Marches On

CONTINUED FROM PAGE EIGHTEEN

had to be met, including the establishment of a bona fide paid circulation.

Under the provisions of the new Constitution adopted at the 1930 meeting of the Conference, the JOURNAL was put on a paid subscription basis; one dollar of the annual dues of each active member was to be applied on the annual JOURNAL subscription, and persons not members of the Conference were to have the privilege of subscribing for the magazine at the rate of one dollar per year. Second class entry at the Chicago Post Office was granted, and with the issue of September, 1930, the free circulation of the JOURNAL ended, except for limited distribution in connection with the promotion of certain of the educational activities of the Conference. That this step had important bearing on the future, will be seen later when we discuss the financing of the Conference, for the JOURNAL now shoulders the lion's share of this responsibility.

Closely associated with the important developments of ten years ago, which have had such important bearing on our work of the decade, was the decision by the Executive Committee to appoint an Editorial Board for the JOURNAL. The thought had been that an editor would be named to act in a supervisory capacity in administering the editorial policy as determined by the Executive Committee, but, after long and careful study, an Editorial Board or "composite editor" was decided upon as more consistent with the needs and nature of a cooperative organization like the Conference. This Editorial Board was commissioned to work out an editorial policy and procedure with the Executive Secretary, who was given the title of Managing Editor. The wisdom of this course seems to have been demonstrated long since, for the JOURNAL circulation has vastly increased, the number of issues was increased from five a year to six, and the average number of pages per issue has so increased that we now receive the equivalent of a seventh issue each year. Few of us realize, when we casually pick up our JOURNAL, that in addition to the usual editorial work which is done by the office staff in preparation of material for the JOURNAL, literally hundreds of manuscripts are read by the Editorial Board. Sometimes a single manuscript is reviewed by two, three or four members of the board before a decision is reached as to its suitability for the magazine. Revisions or condensations or other changes are suggested to authors in many cases—which means further review of the altered manuscripts,—and in total many hours of time are contributed by the chairman of the Editorial Board and his associates.*

A grateful word should be said about those who contribute articles, for theirs is a fundamental service in the maintenance of this rather unique enterprise in cooperative journalism. Perhaps some

* Edward B. Birge has been chairman of the Editorial Board since it was created in 1930. Present personnel of the Board is as follows: John W. Beattie, Charles M. Dennis, Karl W. Gehrkens, Marguerite V. Hood, James L. Mursell, Paul J. Weaver and Grace V. Wilson. Others who have served on the Board are: Anne Landsbury Beck, George Oscar Bowen, Samuel T. Burns, Louis Woodson Curtis, Peter W. Dykema, Will Earhart, Mary E. Ireland, Archie N. Jones, Max T. Krone, Jacob Kwalwasser, Grace V. Wilson.

readers are not aware that all articles in the JOURNAL are contributed without fee by members and friends of the Conference.

Although we have mentioned only a few significant events which have been "mileposts" in the progress of the Conference, the résumé, sketchy as it has been, clearly shows what an important—not to say vital—step was taken when the business office was established. It was then possible for the Conference to continue its program of expansion, and the division of labor left the president free to promote the educational program while the business office assumed responsibility for the business procedure of the organization.

The setting up of the new office was greatly expedited by the two offices which already existed—those of the JOURNAL and the Treasurer. Paul Weaver had been the editor for four years and he, together with the editors who preceded him—George Oscar Bowen and Peter W. Dykema—had accumulated the equipment that is needed for a publication office. Of course, the chief asset of a cooperative organization is what the appraisers call "good will," and certainly the Conference rates high in this respect. But there are tangible assets also—as may be judged by the fact that ten years ago over five tons of equipment, files and stocks of Yearbooks, bulletins and JOURNALS were shipped to the new offices from the JOURNAL office in Ithaca, New York. One ton of records and equipment came from the office of the treasurer, Frank Percival. When the office was fully established it had complete card files, addressograph mailing lists, addressograph machinery, typewriters, membership records, files, et cetera—and about \$10,000 in the various funds that were centralized.

At first, some four or five people could look after the business that went through the office. Now, to care for the activities of the National Conference, the Sectional Conferences, and all the affiliated and auxiliary organizations, ten to fifteen efficient workers can scarcely keep up with the activities of the office, which has nearly doubled the original floor space.

While hundreds of members and friends have visited our headquarters office and know more or less about its operations, it is likely that very few appreciate fully the extent and variety of the activities carried on or served by the Conference through this medium. We are prone to take for granted many of these things which have become part of our work during the past ten years, but we should know the how and why—how the office is supported, the type and extent of services it supplies, the types of work done by the employees, the extent and uses of the mailing list, the Conference's publications, the relationship of the office to the Sectional Conferences and the auxiliary and affiliated organizations, and so on. These things are all important in the present program of our organization—and we should be informed about and interested in the matters pertaining to business administration as well as in those things that concern the educational side of our work. Therefore, this brief summarization:

(1) *Finances.* Many persons believe that their membership dues support the business office. This is far from true. Membership dues help; the membership itself, if it is *active* in fact as well as in name, is much more important.

Membership participation is the motivating power of our organization. It makes possible the income-producing activities through which we finance the non-income-producing activities in our program. By far the most important revenue-producing "activity" is the MUSIC EDUCATORS JOURNAL. The success of this magazine has made it a leading advertising medium in the music education field, with the result that our largest income from any one source is derived from JOURNAL advertising. Other revenues include JOURNAL subscriptions and exhibit fees (in the national year). A relatively small amount comes from membership dues. The sale of bulletins is on a "break even" basis, and the income from sale of *Yearbooks* only partially covers the cost of production.¹

(2) *Activities.* The office staff, under supervision of the Editorial Board, edits and looks after the publication of the JOURNAL, the *Yearbook*, the bulletins of the Music Education Research Council and of the National School Band, Orchestra and Vocal Associations and the Exhibitors Association. It also handles the production and mailing of material sent out concerning the activities of the National and Sectional Conferences and the auxiliary and affiliated organizations.² The printing bills for work handled through the Conference office run as high as \$35,000 a year. These figures give a pretty fair estimate of the amount of work done in this particular field. Membership and subscription records, mailing lists, etc., are handled in the office routine.

(3) *Information Service.* In addition to carrying on the business of the organization, the headquarters office for the past few years has become more and more a clearing house for information on all matters pertaining to the subject of music. A large share of the daily correspondence relates directly to this informational phase. When a letter is received asking for information concerning educational procedures or other matters not covered in bulletins or other publications, or which the office employees are not equipped to supply, the inquirer is put in touch with an officer, committee chairman or member qualified to give authoritative information or assistance, thereby enabling valuable contacts to be made that probably would be impossible without this service.

You have observed in the Fall issues of the JOURNAL the lists giving dates and places for meetings of state education associations and their music sections, with names of officers and chairmen, and the similar listings of district, state and regional competition-festivals—as well as many columns in every issue giving announcements and news regarding the ac-

¹ The active membership fee is divided three ways, as follows: 75 cents to Sectional Conference funds, \$1.00 for the JOURNAL, \$1.25 for the general fund.

² Some of the Sectional Conferences have aided the national treasury by transferring a portion of surplus funds to the general operating fund, and the National School Band, Orchestra and Vocal Associations pay \$150 per month.

³ During the months of January and February, 1940, 68,000 pieces of mail were addressed and dispatched from the Conference office (exclusive of the Music Educators Journal, which is mailed by the printer in wrappers addressed on the Conference addressograph machine). In addition to National Conference mailings, service was also provided for Sectional Conferences, auxiliary and state organizations. State organizations often reciprocate by including Conference material in their regular and special mailings. (See footnote on page 86.)



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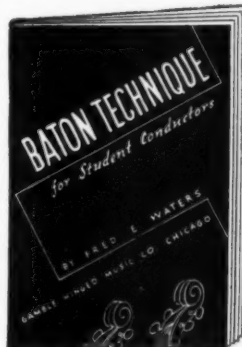
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tivities of all music education organizations in the United States. This invaluable service is carried on through contacts maintained constantly with the officers of the numerous groups by our business office. There are many small activities too numerous to mention that are performed by the headquarters office, which either directly or indirectly promote the educational program of the Conference.

(4) *Types of Work Done by the Employees.* The staff includes correspondents, stenographers, a stenotypist, an accountant, a bookkeeper, an editorial assistant, a proofreader, addressograph and graphotype operators, filing and mailing clerks—as well as persons skilled in typography, advertising, and journalism. Each employee is a specialist in his or her line of work; several are equipped to serve in more than one capacity. The bookkeeper is under supervision of a certified public accountant. Employees who handle funds are bonded.

(5) *The Mailing List.* If Mrs. O'Grady's cow were to kick over the lamp again, causing a conflagration in the vicinity of 64 East Jackson Boulevard, Chicago, it is certain the first thing the Conference employees would attempt to save would be the mailing list, which is the most comprehensive and correct collection of names and addresses of music educators in existence. The list was started by Paul Weaver when he was editor of the JOURNAL and, with the assistance of the Conference officers and state chairmen, he had, when the central business office was opened, a list of some 15,000 names, all on addressograph plates and duplicated in a card file. The list is constantly being revised so that it is kept up to date as nearly as possible, and today includes the names of all Conference members, the names of JOURNAL subscribers, members of auxiliary organizations, the names of the "partial" members who belong to the affiliated state organizations, and a list of prospective members—totaling nearly 30,000 names. All the Conference units—sections, auxiliaries and affiliated state organizations—assist in keeping the lists up to date, and all have the use of the lists and mailing department facilities.

(6) *The Conference Publications.* No progressive educator can afford to be without the JOURNAL, the Yearbook and the Music Education Research Council bulletins. All are invaluable. The JOURNAL, the Yearbook and the bulletins are used widely as texts in colleges and universities.

⁹ The six sections of the M.E.N.C. are: California-Western Music Educators Conference, Eastern Music Educators Conference, North Central Music Educators Conference, Northwest Music Educators Conference, Southern Conference for Music Education, Southwestern Music Educators Conference. Auxiliary organizations include the National School Band Association, National School Orchestra Association, National School Vocal Association, Music Education Exhibitors Association. Affiliated state organizations which function as units of the Conference are: Colorado Music Educators Association, Delaware Dept. of Music, State Education Association, Georgia Music Education Association, Idaho Music Educators Association, Iowa Music Educators Association, Louisiana Music Education Association, Michigan Music Educators Association, Missouri Music Educators Association, Montana Music Educators Association, Ohio Music Education Association, Eastern Washington Music Educators Club (affiliated as a state-division unit pending completion of a state organization affiliation), West Virginia Music Educators Association, Wyoming Choral and Instrumental Directors Association.

In addition to the above, there are many co-operative affiliates, the names of which are included in the listing on page 2. Some of the state associations in the list are now taking the necessary steps to complete their affiliation as state units of the Conference.

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The *Yearbook* is a veritable storehouse of knowledge. As the Conference has grown in vision, scope and in membership, the Conference book has likewise grown in value and also in size. The first volume (1910) contained eighty-seven pages; in 1920 a two hundred forty-three page book was issued; and the last volume (1938) numbers 532 pages. The next edition of our *Yearbook*, under the new editorial policy recently announced by the Executive Committee, should represent another "milepost" in Conference achievement.

What has been said in regard to the *Yearbook* can likewise be said about the *JOURNAL*; both are rich in content and are contributing greatly to the new music program. And among educational periodicals, the *JOURNAL* is distinctive—editorially and typographically.

Other publications issued by the office include the bulletins and forms of the National School Band Orchestra and Vocal Associations—about twenty items all told. More than 10,000 copies of the 112-page 1940 Competition-Festival Manual were printed and distributed. Many thousands of the "Adjudication Comment Forms" are ordered annually for use in district and state festivals, in addition to the quantities required for the national festivals in the ten regions.

(7) *In General.* The headquarters office looks after all business affairs of the National Conference and its units, the six Sectional Conferences and the auxiliaries. The educational and business phases are not entirely separate; they are each a part of a great organization, and they supplement each other. Since the founding of the Conference, probably the most significant step taken at any one time was the establishment of the central office. Many services and contacts have been made possible that otherwise would have been impossible; and the contributions of time and energy of voluntary officers have been enhanced through the operation of the central office—which has the effect of a "labor-saving machine" in this respect. The unification of the many small groups which have affiliated into one powerful organization has been possible largely through the medium of the headquarters office.

In this article, only bare reference has been made to the educational phases of our work, but emphasis has been placed on the development of the organization and of the machinery with which and through which the educational work is being accomplished. This machinery is propelled by the power of thousands of individuals who are included in the membership of the Conference and the associated organizations which are now meshed and in gear.

And now we are about to pass another milepost, for we have reached the point where it is necessary again to revise our Constitution in order to make full use of all of the component parts of our organization structure in meeting the needs entailed by recent and anticipated growth—and also to take the extremely important step of affiliation with the National Education Association as its Department of Music. As Richard Grant, chairman of the Committee on Constitution Revision, stated in his article in the February *JOURNAL*, "The meaningful significance of all the provisions of the new Constitution is that opportunity will be made available to adjust our organization machinery to the greatly enlarged program of music education which most assuredly will develop during the next decade."

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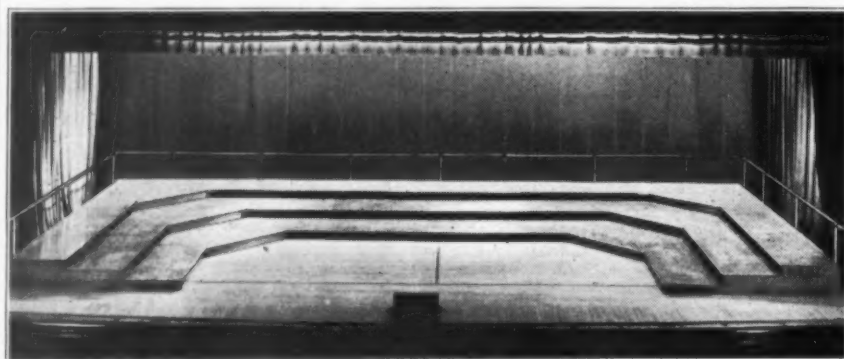
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Women Composers

(Continued from page 21)

tragedy. Yet it need not be. It offers no true alibi. The bearing of one or more children should add to the normal development, and marriage under favorable circumstances occasionally brings to the wife more freedom for self-expression in achievement than the husband—the breadwinner—enjoys. A woman skilled in music is, as a rule, especially admired and sought in marriage; and marriage, as a career in itself, then invites music as an avocation and not as a fierce, all-demanding, time-consuming goal of composition. Seldom is either the husband or the woman willing to pay that price. Married women may not have produced great compositions, but they have produced their composers.

Endurance. The achievements of great geniuses came from work, work, work, according to Wizard Edison. It often involves excessive, even pathological strain. When we speak of the male as the stronger sex, we usually refer to muscular strength. The passionate intellectual and emotional drain and suffering through which the great composer arrives, is of a different order. Women can bear, suffer and sacrifice in such respects fully as much as men.

Summing up the above observations, we may say that the real explanation for the absence of women from the higher fields of achievement in creative music does not lie in any form of limitation by heredity, nor does it lie to any great extent in present limitations of opportunity, environment or woman's peculiar obligations. Woman is born with many distinctive feminine traits, but it is doubtful if we shall find any of these of critical significance in the present issue. Environmental factors of all sorts often determine types of development and achievement, but each of these may be laid to some other and more fundamental cause.

Woman's fundamental urge is to be beautiful, loved and adored as a person; man's urge is to provide and achieve in a career. There are exceptions; but, from these two axioms arise the countless forms of differential selection in the choice and pursuit of a goal for life. Education, environment, motivation, obligations, and utilization of resources, often regarded as determinants in themselves, are but incidental modes for the outcropping of these two distinctive male and female urges. They make the eternal feminine and the persistent masculine type. It is the goal that accounts for the difference. Man and woman both have their choice and both can take pride in their achievements.

Graduate Study

(Continued from page 20)

Howard Hanson was the chairman of this committee, and its personnel included both Dr. Moore and myself. A preliminary report was issued the next year and this may be found in the M.T.N.A. *Volume of Proceedings* for 1934. The first report concerned itself mostly with the master's degree, but in 1938 another report was submitted and this second report was adopted by the National Association of Schools of Music and printed in its *Bulletin Number 9* (July, 1938). The problem of the doctor's degree was treated somewhat extensively in this second report, and although the matter is not finally settled and even though I, myself, feel that the Ph.D. is not the appropriate degree for the music education doctorate, yet I consider the material of both reports as being well worth careful consideration. They are, as a matter of fact, the most important material on higher music education available at this time.

In conclusion, I should like to give additional emphasis to the viewpoints that I have been advocating by quoting two short paragraphs from the first report of Dr. Hanson's committee:

"The members of the committee have assumed that in planning graduate courses the most important consideration is the interest and need of the individual student. There must, of course, be norms and standards in order that the standing of the graduate degree may be safeguarded; but, granting that the student is prepared for graduate work, in the last analysis it is his capacities, interests, and needs that ought to determine the nature of at least a major portion of his program; rather than a slavish adherence to customs, traditions, and regulations.

"The student who comes to an institution for graduate study has a right to expect that he will be allowed to work in fields that are closely connected with his interests and capacities, so that his period of study may constitute a joyfully enlightening and broadening experience; rather than merely a dogged attempt to fulfill academic requirements inspired largely by tradition."

These words constitute my thesis, and it is toward the adoption of the principles here enunciated that I believe we ought to strive. It is good to see so many graduate students flocking to our summer schools, but it will be still better when these many students find that they have actually come to a fountain at which they may satisfy their professional thirst, instead of to an education kindergarten where they are treated as children used to be treated in the good old days before John Dewey and the doctrine of individual needs and differences appeared upon the educational horizon. The children of today would not tolerate such treatment. They would strike. Or at least they would scorn a teacher or a school that treated them thus. I suggest that graduate students in music education follow the same procedure. The desired change will not come all at once in its full completeness even then, but it will gradually come—and that is about all we have any right to ask. But it will only come if we insist on it.

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TO MOST PEOPLE the name *Volga Boatmen* suggests just one thing—that famous and overworked song, which to the mass of Americans typifies Russia in the days before walrus-mustached Stalin became the Terror of the Tundras. But it is a safe wager that few citizens knew, until *Life* told them in its recent five-page article on the distinguished conductor of the Boston Symphony Orchestra, that there were once other manifestations of music on the Volga having to do with no implement more taxing than a fiddle bow.

Finally attaining his desire to quit playing the double-bass and enter the conductorial field, Sergei Koussevitzky assembled a symphony group which gave concerts in Moscow and St. Petersburg (later called Petrograd, and now Leningrad) through the winter season. With the advent of spring, following the first winter of their activities, M. and Mme. Koussevitzky chartered a Volga River side-wheeler, put the 85-piece orchestra aboard, and played down the Volga from Tver to Astrakan, stopping at towns along the route.

This venture proved so successful (according to *Life*) that it was repeated in two later summers, with the happy result that, to quote *Life*, "They brought fine music to Russia's hinterland and fame to Koussevitzky." Thus began a career which has reached its apex here in our own land, where Sergei Koussevitzky now stands as top man among the full-time symphony leaders of his day. His orchestra is pronounced the finest in the world by those best equipped to judge.

It is, however, a pity that the ardors and interests of his conducting will not permit M. Koussevitzky to give audiences throughout the country an opportunity to hear his virtuoso playing of the double-bass. No one who has not been privileged to hear Sergei Koussevitzky in recital can have any conception of the possibilities of that difficult instrument in solo performance—it must be witnessed to be believed. In his hands it possesses all the flexibility and beauty of tone of a violin—incredible until heard as evoked by the master player.

A SONATA for violin and piano apparently little known and performed, is the work of a Bohemian composer, Oskar Nedbal. Composer Nedbal has written a quantity of effective music in many forms—operettas, ballets, songs, piano pieces, orchestral works, and a variety of violin pieces.

Quite unaccountably, Nedbal's compositions are rarely found on concert programs, despite their obvious merit. His violin-and-piano sonata is richly beautiful, broad in concept and treatment, well worth the attention of any performer who is seeking to enliven his repertoire by fresh, unhackneyed material.

Technically the sonata is demanding enough to engage the interest of the mature artist. Pianists will enjoy it for the reason that the accompaniment—which, strictly speaking, is not an accompaniment but an integral part of the work—is delightfully pianistic.

THE TEMPEST over Metropolitan Opera Conductor Leinsdorf, who succeeded the late Artur Bodansky, seems to have come off the boil, leaving ostensible peace on the Wagnerian front. Exactly what was behind all the fuss will probably not be known outside the Opera family, although several very plausible theories have been advanced, based on some fact. At any rate, the Metropolitan Opera Company was hauled into the limelight just when a campaign was being waged for public support—not that the two had any connection.

Another interesting by-product of the operatic embroglio is the notice focussed upon Mme. Flagstad's able accompanist, Edwin McArthur, whom the diva has been actively assisting to secure a foothold in conducting circles. Mr. McArthur, a native American, has acquitted himself with honor in his several engagements as conductor, and gives all the credit to his enthusiastic sponsor, the great Flagstad.

MODERN EARS and sensibilities are well accustomed to the extraordinary sounds which have assaulted them these several decades ago, under the guise of music. Scarcely an eyebrow lifts or an ear turns away from even the more horrendous rackets to which the unpleasant of the ultramodernists subject them. We are blasé—callous as all get-out, to speak plainly—a musically sophisticated and hardened set of concertgoers who have demonstrated that we can "take" it whether we "like" it or not.

Tough as we are, new depths of horror are now and again presented to be plumbed; every so often we find that although we have in all conscience heard plenty, we "ain't heard nothin' yet." Worst of all, we discover that not only can an audience be tortured by fresh tonal Inferno, but it is possible also to be Bored to Death. And what defense is there against music which adds to ugliness the supreme offense of being unutterably tiresome?

A London journalist tells of a young man who showed Robert Louis Stevenson a poem of Browning's with the comment that he couldn't understand it. Stevenson replied: "I'm blessed if I know what it means; it looks like cat's meat to me." And so with some of the music of today; it looks like cat's meat, and sounds worse than it looks. Further, if Tabby ever sat through a certain string quartet that springs to mind this minute (by an American, sad to say) she could sue for damages for having her name bandied about in conjunction with such transcendent tedium.

IN A WORLD GONE MAD with love of publicity, where every secret of the human soul can be found on page one or in So-and-So's column, there is a mysterious, fascinating strangeness as to why the only thing that can't be located nowadays is the index to a modern magazine. (Written after poring over every page of *Time* twice and still not finding it.)

OUR DEBT to the publishing fraternity is immeasurable; without their ministrations the dissemination of musical knowledge, with its attendant benefits and enjoyments, would be impossible. The mind balks at thought of our plight in this twentieth century if forced to depend upon handwritten manuscripts!

And publishers must live. To live, it is imperative that they market enough saleable music to pay for the publication of material for which there is limited demand. Publishers continue, as always, to gamble generously with matter whose selling future they cannot predict; for this practice we should be exceedingly grateful, as it gives life to an occasional masterwork which might otherwise have remained forever unheard.

It is, therefore, with some reluctance that mention is made of a bit of music advertising which appeared not long since, and made an unfavorable impression upon one individual, at least—not for itself, but because of its placement. Upon opening the leaves of a new edition of a song written by one of the greatest of living composers, one's eye and consciousness were assailed by an irrelevant advertisement printed conspicuously on the inside cover page, opposite the introductory measures of the song.

Placed as it was, that harmless advertisement accomplished naught but annoyance; it interfered with the song; it intruded and disturbed; it became a nuisance which makes that particular edition of that song something to be avoided. Placed on the outside back sheet of the music, no objection could have been made to such advertising; the subject of it, true, was in contrast to the composition whose cover it decorated, but it was thoroughly musical in its own way—and a very good way, too, and a "paying" way at this moment in history, as it happens.

When one concentrates on Bach, it is not agreeable to be deflected by contemplation of Victor Herbert; nor does one care to mix Wagner with Johann Strauss, delightful as they both may be—separately. It is not helpful to the enjoyment of a Raphael masterpiece or a Walt Disney drawing to view them side by side. There is a 'fitness of things' that cannot be violated without loss.

A matter of small moment, you may say—and, after all, why look at the advertisement if it is so upsetting? Well, a butterfly too close to the eye of the beholder can obscure the Taj Mahal.

A FRIEND relates a tale which he, in turn, had from a radio commentator. Referring to the popular misconception concerning Toscanini, the commentator claimed that it is quite without foundation that the maestro is compelled to memorize the music he conducts because of the handicap of nearsightedness. "There is no truth in the rumor," he averred. "Toscanini memorizes his scores for the reason that a good conductor should have the works in his head, not his head in the works."

ABOUT the only distinction worth fighting for this spring is to be the One who didn't go to see "Gone with the Wind."

New Concert Numbers

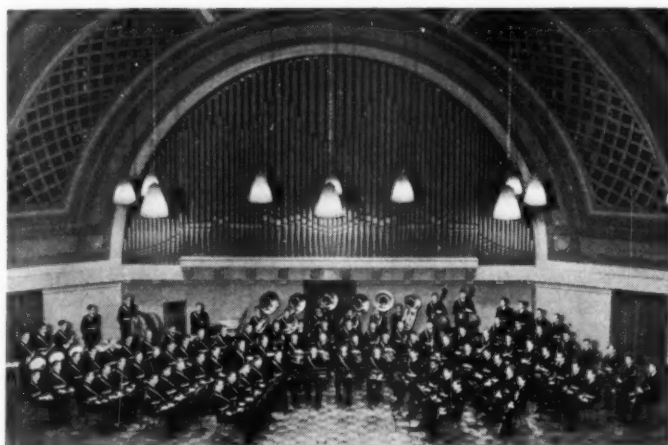
for the SCHOOL BAND and ORCHESTRA

All-Classic BAND BOOK

Bits of Melody from the Writings of the Masters

Arranged by

ERIK W. G. LEIDZÉN



Gems from the writings of the great music masters, introduced in the repertory of the young band during its first year, develop an appreciation for the best in music. In this collection these bits from symphonies and compositions in the larger forms have been attractively titled and brought within the playing capabilities of new bands. As will be noted below, a complete instrumentation is available, but smaller groups can give a satisfactory performance as the harmony is complete with the Clarinets and Brasses. Each arrangement calls for different treatment—legato, staccato, soft-tonguing, etc., and ample rehearsal numbers are placed advantageously throughout all parts. Special attention has been given to the Percussion parts. The Piano part can be used for rehearsals and as a Conductor's Score.

INSTRUMENTATION

D-flat Piccolo, C Piccolo, C Flute, E-flat Clarinet, Solo and 1st B-flat Clarinet, 2nd B-flat Clarinet, 3rd B-flat Clarinet, E-flat Alto Clarinet, B-flat Bass Clarinet, Oboe, Bassoon, B-flat Soprano Saxophone (Solo B-flat Cornet), 1st E-flat Alto Saxophone, 2nd E-flat Alto Saxophone, B-flat Tenor Saxophone, B-flat Baritone Saxophone, B-flat Bass Saxophone (B-flat Bass, Treble Clef), Solo and 1st B-flat Cornet (Trumpet or Sop. Sax), 2nd B-flat Cornet (Trumpet), 3rd B-flat Cornet (Trumpet), 1st E-flat Horn (Alto), 2nd E-flat Horn (Alto), 1st Horn in F, 2nd Horn in F, 1st Trombone (Bass Clef), 2nd Trombone (Bass Clef), 3rd Trombone (Bass Clef), 1st and 2nd Trombones (Treble Clef) or Tenors, Baritone (Bass Clef) or Euphonium, Baritone (Treble Clef), Basses, Timpani, Drums, etc., Conductor (Piano).

CONTENTS

1. *Lovely Maiden*.....Franz Joseph Haydn
2. *At Twilight*.....Robert Schumann
3. *Minuet*.....Johann Sebastian Bach
4. *Soldiers' March*.....Robert Schumann
5. *Romance*.....Padre Martini
6. *First Waltz*.....Franz Schubert
7. *Andante*.....Ludwig van Beethoven
8. *Reverie*.....Felix Mendelssohn
9. *Blushing Roses*.....Wolfgang Amadeus Mozart
10. *Minuetto*.....Giuseppe Verdi
11. *Meditation*.....George Frederic Handel
12. *Polonaise*.....Johann Sebastian Bach
13. *Cradle Song*.....Franz Schubert
14. *Queen's Romance*.....Franz Joseph Haydn
15. *Gavotte*.....George Frederic Handel
16. *Air*.....Christoph W. von Gluck

BAND BOOKS, 30c EACH

CONDUCTOR (PIANO), 50c

ORCHESTRA

MOON DAWN

Rudolf Friml

Orchestrated by Bruno Reibold

(Catalog No. 26907)

Small Orchestra. Incl. Piano (Cond.).....	\$1.50
Full Orchestra. Incl. Piano (Cond.).....	2.25
Piano Conductor40
Separate Parts	each .20

GRAND PROCESSIONAL AT AVIGNON

From the Suite "Palaces in France"

James Francis Cooke

Orchestrated by Hugh Gordon

(Catalog No. 26787)

Small Orchestra	\$1.40
Full Orchestra	2.00
Piano Conductor40
Separate Parts	each .20

BAND

THREE NEGRO DANCES

Rabbit Foot

Hoe Cake

Ticklin' Toes

Florence B. Price

Arranged by Erik W. G. Leidzén

(Catalog No. 26788)

Symphonic Band	\$5.00
Standard Band	3.00
Conductor50
Separate Parts	each .30

**THEODORE
PRESSER
Co.**



MUSIC PUBLISHERS

1712 Chestnut St. • Philadelphia, Pa.

Straight from Headquarters

The State Units

IN CONNECTION with the consideration of the proposed revision of the Constitution of the National Conference, it seems advisable to review the facts regarding Conference affiliates as listed in the JOURNAL masthead page in order to clearly define the status of the various groups in relation to the Conference. At the beginning of the development of a coöperative relationship between the National Conference and the organizations representing states, state divisions and "in-and-about areas," there was no specific requirement regarding membership or subscription to the MUSIC EDUCATORS JOURNAL. Later, certain of the state associations, on their own initiative, combined membership in the Conference and JOURNAL subscription with active membership in the state associations. The first state to do this was the Ohio Music Educators Association which, by making the JOURNAL subscription and the Conference membership (active or partial) mandatory, became, in effect, a state unit of the Conference. Other state organizations followed suit, and in order to recognize this class of affiliation and still maintain a coöperative relationship with those organizations not yet ready to take the step, the Conference Constitution was amended to provide for *direct* affiliation and *coöperative* affiliation. When the requirements essential to the "direct" affiliation are complied with, the state association and the divisions or affiliate groups of which it may be comprised, function as a state unit in relation to the National Conference, the Sectional Conferences and the Conference auxiliaries, the National School Band, Orchestra and Vocal Associations.

It should be understood, therefore, that if and when the proposed revision of the M.E.N.E. Constitution is adopted, the state associations which would participate in the Conference government, through automatic representation on the Section Executive Boards, would be those having direct affiliation.¹ Each state not having this affiliate status would be represented on the Executive Board of the Section of which it is a part by a member elected at the biennial business meeting of the Section.

Of course, under the new Constitution there would be no need for change in the coöperative relationship which has been maintained with *all* music educators organizations, since it is the purpose of the Conference to serve rather than be served. However, the advantages of direct affiliation with the Conference have already been demonstrated, and it seems likely that all states which are developing strong associations of music educators will, wherever and whenever consistent, arrange to take advantage of the benefits of full participation as state units of the National Conference.

Members desiring to familiarize themselves with the provisions for state affiliate relationship should refer to Article XI, Sections 3 and 4, of the M.E.N.C. Constitution, and to the following references in the proposed revision of the Constitution, printed in the February JOURNAL: Article IX, also Article III, Section 3; Article IV, Sections 5 and 6; Article V, Section 2. A sample state constitution may be secured from the headquarters office.

¹ A list of affiliated state organizations which now function as units of the Conference will be found in the footnote on page 86.

Audit Report

BECAUSE of the change in policy in regard to the Yearbook whereby 1939 material will be included in the 1940 volume, it has been impossible to publish the Conference financial statements in the usual manner prior to the biennial business meeting at Los Angeles. Therefore, the audit report and statement of receipts and disbursements of the National Conference and the financial statements of the Sectional Conferences are published in this issue of the JOURNAL. The financial report of the National School Band, Orchestra, and Vocal Associations was published in the 1939 report bulletin issued by the Associations and distributed to all participating members during the past season. (A copy of the report will be supplied upon request.)

In the columns following is reproduced the complete audit report of the Music Educators National Conference by Wolf & Company, certified public accountants. On page 94 appear the financial statements of the Sectional Conference treasurers, submitted as audited and approved in accordance with the requirements of the respective Constitutions.

E. V. Ruttleman
Executive Secretary

Music Educators National Conference

Audit for twelve months ending June 30, 1939 by Wolf & Company, certified public accountants.

BALANCE SHEET, JUNE 30, 1939

(Exhibit A)
ASSETS

General fund:	
Petty cash fund.....	\$ 25.00
On deposit, Harris Trust and Savings Bank.....	3,965.48
On deposit, Continental Illinois National Bank.....	1,141.61
	\$ 5,132.09
Accounts receivable.....	\$ 3,739.22
Notes receivable.....	400.00
	\$ 4,139.22
Yearbook inventory, 1938.....	\$ 784.38
Yearbook inventory (prior to 1938—estimated).....	500.00
Bulletins (estimated).....	500.00
	\$ 1,784.38
Journal equipment.....	\$ 3,269.45
Office equipment.....	3,444.81
	\$ 6,714.26
Less: Reserve for depreciation.....	4,971.46
	\$ 1,742.80
Funds advanced to Sectional Conferences.....	\$ 2,213.31
Miscellaneous accounts receivable.....	3.00
	\$ 2,216.31
Total general fund.....	\$15,014.80
Life membership fund:	
Cash on deposit, Continental Illinois National Bank..	\$ 828.39
U. S. Treasury Bonds (par \$6,000.00).....	5,704.11
Dues receivable.....	2,867.50
Total life membership fund.....	\$ 9,400.00
Cash held in trust:	
On deposit, Harris Trust and Savings Bank.....	\$ 4,843.30
Investments held in trust:	
U. S. Savings Bonds (par \$2,500.00).....	\$ 1,875.00
Total assets.....	\$31,133.10

LIABILITIES, RESERVES AND SURPLUS

General Fund:	
Miscellaneous accounts payable.....	\$ 2,737.97
Accrued officers' salaries.....	2,751.72
Reserves for receivables.....	4,139.22
Reserves for inventories.....	1,784.38
	\$11,413.29
Surplus—July 1, 1938.....	\$10,886.94
Less: Excess of expenses over income for year ended June 30, 1939.....	7,285.43
	\$ 3,601.51
Total general fund.....	\$15,014.80
Reserve for life membership fund.....	\$ 9,400.00
Reserve for cash and investments held in trust.....	\$ 6,718.30
Total Liabilities, Reserves and Surplus.....	\$31,133.10

COMMENTS

Organization. The Music Educators National Conference is an unincorporated association of music teachers and supervisors, the object of which is stated by its constitution to be "mutual helpfulness and the promotion of good music through the instrumentality of the public schools and other educational institutions." Its income is derived from dues, from advertising in the MUSIC EDUCATORS JOURNAL published by the Conference, and from the sale of publications.

[Note: Exhibit fees are not mentioned because no income is received by the National Conference treasury from this source in the Sectional Conference half of the biennium, which is the period covered by this report.]

Income and Expenses. Expenses exceeded income for the year by \$7,285.43. Details of income and expenses are shown by Exhibits "B," "C," and "D."

Exhibit "C" shows the income and expenses of revenue producing activities—the MUSIC EDUCATORS JOURNAL, the Yearbook, and the sale of mailing lists and bulletins. The expense shown for these activities includes only direct expenses. No allocation has been made to these activities of general clerical salaries.

All income of the Conference is accounted for on a cash basis—revenue from dues, advertising, sale of Yearbooks, etc., being considered only when collected in cash. Expenses, however, are accrued.

The approximate cost of printing the 1938 Yearbook was \$2.05 per copy, all of the cost being included in the year's expense.

Cash. Cash on deposit in the Harris Trust and Savings Bank, Chicago, and the Continental Illinois National Bank and Trust Company of Chicago was verified by direct communication, and consisted of the following:

General fund:

Harris Trust and Savings Bank.....	\$3,965.48
Continental Illinois National Bank.....	1,141.61
	<u>\$5,107.09</u>

Life membership fund:

Continental Illinois National Bank.....	\$ 828.39
---	-----------

Cash held in trust:

Harris Trust and Savings Bank.....	<u>\$4,843.30</u>
------------------------------------	-------------------

Investments. The life membership fund investments consist of U. S. Treasury Bonds, 3% %, due 1941/43, par value \$6,000.00, cost \$5,704.11. These were presented for our inspection. Bonds of the same issue belonging to the general fund, par value \$1,500.00, were sold within the year at a gain over cost of \$226.48.

Receivables. \$4,139.22. These assets, consisting of accounts and notes, represent principally uncollected advertising accounts. The amount shown includes only accounts believed to be collectible. A reserve is provided against the full amount, since it is the practice to include income only when collected.

Inventories. \$1,784.38. No physical inventories were taken except of 1938 Yearbooks. These are included at cost, \$2.05 per copy. Other Yearbooks and bulletins are carried at the estimated value placed thereon by officials of the Conference. As in the case of receivables, a reserve is provided equal to the total inventories.

Other Assets. \$2,216.31. The accounts in this total arose principally from funds advanced and from charges for overhead or other expenses. The following accounts are included:

Funds advanced to Sectional Conferences.....	\$ 134.92
Missouri Music Educators Association.....	44.81
National School Band Association.....	2,031.06
In-and-About Chicago Music Educators Club.....	2.52
Returned checks	3.00
	<u>\$2,216.31</u>

Miscellaneous Accounts Payable. \$2,737.97. This total represents expense bills unpaid June 30, 1939.

Accrued Salaries. \$2,751.72. Included in this item are salaries due C. V. Buttelman (\$2,166.72) and Vanett Lawler (\$585.00).

Life Membership Fund. Life members pay a fee of \$100.00 each, which is required by the Constitution to be permanently invested and the income therefrom applied to the annual dues of the life members. Balances due on life membership subscriptions were not verified beyond the office records.

Assets Held in Trust. Cash, \$4,843.30. These funds represent cash received from Sectional Conferences and other organizations, part of which will be remitted to Sectional Conference treasurers and the balance payable on order. They are not covered by any formal agreements, and are separated on the balance sheet only to show that this cash is not available for general use by the Conference. During the year, \$44,361.30 was collected for Sectional Conferences and other organizations and there were disbursements of \$40,691.41 for Sectional Conferences and other organizations.

North Central Music Educators Conference.....	\$2,059.57
Southwestern Music Educators Conference.....	529.01
National Committee on Music in Education.....	243.07
Music Education Exhibitors Association.....	520.57
Southern Conference for Music Education.....	597.76
Eastern Music Educators Conference.....	409.08
Northwest Music Educators Conference.....	432.74
Ohio Music Education Association.....	37.50
Miscellaneous	14.00
	<u>\$4,843.30</u>

Investments held in trust, \$1,875.00. These consist of United States Savings Bonds held for the Southwestern Music Educators Conference. They were presented for our inspection.

Scope of Audit. Subject to the foregoing comments and to the further limitation that no external verifications, except of cash in bank, were made, our audit embraced a general verification of balance sheet accounts. We also made exhaustive tests of cash receipts and disbursements, and various checks, proofs and tests of income and expenses, designed to indicate whether or not income has been properly accounted for and expenses properly classified and recorded.

WOLF AND COMPANY,
Certified Public Accountants.

Chicago, Ill., September 13, 1939.

March, Nineteen Forty

STATEMENT OF INCOME AND EXPENSES

For Twelve Months Ended June 30, 1939 (Exhibit B)

INCOME

Active dues	\$ 6,412.50
Contributing dues	140.25
	<u>\$ 6,552.75</u>
Income from Music Educators Journal, including advertising and subscriptions.....	\$32,019.86
Less: Expenses	17,834.60
	<u>\$14,185.26</u>
Income from mailing lists and membership records.....	\$ 594.00
Less: Expenses	69.65
	<u>\$ 524.35</u>
Income from bulletins	\$ 284.54
Less: Expenses.....	194.85
	<u>\$ 89.69</u>
Income from general fund investments.....	\$ 37.69
Gain on sale of general fund investments.....	226.48
Discount	361.02
Charges to associations for clerical work and office expense	1,652.62
From North Central Music Educators Conference.....	1,500.00
From National School Music Competition-Festivals.....	1,800.00
Interest from notes receivable.....	23.03
Miscellaneous	183.96
	<u>\$27,136.85</u>
Income from life membership fund investments.....	\$ 202.50
Less: Active dues of life members.....	240.00
	<u>\$ 37.50</u>
Total income	<u>\$27,099.35</u>

EXPENSES

General and administrative—Exhibit "D".....	\$32,599.76
Yearbooks—Exhibit "C"	\$4,181.95
Less: Income	2,794.10
	<u>1,387.85</u>
Discount	397.17
Total expenses	<u>\$34,384.78</u>
Deficit	<u>\$ 7,285.43</u>

INCOME AND EXPENSES OF REVENUE PRODUCING ACTIVITIES

For Twelve Months Ended June 30, 1939 (Exhibit C)

INCOME

	Journal	Yearbook
Miscellaneous sales.....	\$ 71.03	\$2,794.10
Advertising	22,940.41	
Subscriptions	9,008.42	
	<u>\$32,019.86</u>	<u>\$2,794.10</u>

EXPENSES

Commission to agencies on advertising sales..	\$ 536.72
Commission on Journal subscriptions.....	123.85
Cuts and photos.....	508.24
Depreciation	326.95
Editing	449.38
Mailing	324.42
Miscellaneous expense.....	122.33
Printing and paper.....	12,299.23
Purchases	17.00
Salaries	2,811.16
	<u>\$17,834.60</u>
	<u>\$4,181.95</u>

INCOME

	Mailing Lists	Bulletins
Sales	\$ 594.00	\$ 284.54

EXPENSES

Mailing	7.10
Printing and paper.....	187.75
Repairs and supplies.....	69.65
	<u>\$ 69.65</u>
	<u>\$ 194.85</u>

GENERAL AND ADMINISTRATIVE AND PROMOTION EXPENSE

For Twelve Months Ended June 30, 1939 (Exhibit D)

GENERAL AND ADMINISTRATIVE

Cleaning	\$ 54.70
Depreciation, office equipment.....	344.48
Electricity	333.53
Exchange	243.94

CONTINUED ON NEXT PAGE

Music Educators National Conference

Audit Report, Exhibit D, continued

Insurance and fidelity bonds.....	145.25
Legal and auditing.....	175.00
Miscellaneous	137.32
Postage	503.19
Printing	532.87
Rent	2,100.00
Salaries	*24,254.26
Stationery and supplies.....	530.64
Telephone and telegraph.....	549.09
Travelling expense—Headquarters Office.....	1,224.03
Executive committee allowance.....	688.09
General committee expense.....	58.95
National President's office expense.....	135.46
National President's traveling expense.....	75.96
Research Council expenditures.....	21.87

\$32,108.63

PROMOTION EXPENSE

Mailing	\$ 478.88
Printing	12.25

\$ 491.13

Total Expense	\$32,599.76
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* Includes accrued officers' salaries unpaid June 30, 1939, amounting to \$2,751.72.

North Central Music Educators Conference

STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS*

For Thirteen Months Ended August 31, 1939

Balance August 1, 1938:	
Cash in Bank—Harris Trust and Savings Bank.....	\$ 1,418.61
U. S. Treasury Bonds (Par \$3,500.00).....	3,395.82
	\$4,814.43

RECEIPTS

Membership Dues (Per Capita Share of Active, Contributing and Life).....	\$ 1,167.50
Income on U. S. Treasury Bonds.....	223.33
Discount Received.....	8.86
Collected for National and Sectional Conferences.....	944.25
Convention Receipts.....	8,815.96

\$11,159.90

Total Receipts.....	\$15,974.33
---------------------	-------------

DISBURSEMENTS

Administrative Expenses.....	\$ 291.88
Promotional Expenses—State Chairman, Printing, Mailing, etc.	184.94
Transferred to National Treasury for biennium ended 1937	2,000.00
Transferred to National Treasury for biennium ended 1939	1,500.00
President's and Treasurer's travelling expenses.....	304.67
Funds Disbursed for National and Sectional Conferences.....	944.25
Convention Disbursements.....	7,261.81

\$12,487.55

Balance on Hand.....	\$ 3,486.78
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Represented By:

Cash in Bank—Harris Trust and Savings.....	\$ 1,061.20
U. S. Treasury Bonds (Par \$2,500.00).....	2,425.58

\$ 3,486.78

* Condensed from Official Audit Report.

C. V. BUTTELMAN, Treasurer

Northwest Music Educators Conference

July 1, 1938 to June 30, 1939

Balance, July 1, 1938.....	\$1,439.88
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RECEIPTS

Membership dues, Journal subscriptions and Yearbooks....	\$ 289.75
Reimbursement for convention expense.....	50.00
Convention receipts.....	3,773.10
Interest on savings.....	12.58

\$4,125.43

Total funds to be accounted for.....	\$5,565.31
--------------------------------------	------------

DISBURSEMENTS

Journal subscriptions, Yearbooks and per capita share of membership dues to National treasury.....	\$ 20.25
Administrative expense.....	160.67
Convention expense.....	3,190.03
Radio expense (Music and American Youth broadcasts)....	29.44
State chairman expense.....	27.00

\$3,427.39

Balance, June 30, 1939.....	\$2,137.92
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Balance, June 30, 1939 represented by:

Cash in bank.....	\$1,637.92
Funds held for Northwest Conference by National treasury June 30, 1939.....	500.00

\$2,137.92

LILLIE E. DARBY, Treasurer

Eastern Music Educators Conference

July 1, 1938 to November 6, 1939

Balance, July 1, 1938.....	\$4,212.47
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RECEIPTS

Membership dues—per capita share.....	\$1,465.75
Interest on bank deposits.....	50.15
Convention receipts.....	3,816.43
Miscellaneous receipts.....	10.06

\$5,342.39

Total to be accounted for.....	\$9,554.86
--------------------------------	------------

DISBURSEMENTS

Administrative expenses.....	\$ 411.91
Promotional expenses.....	81.68
Convention expenses.....	3,836.35

\$4,329.94

Balance, November 6, 1939.....	\$5,224.92
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SAMUEL A. W. PECK, Treasurer

California-Western Music Educators Conference

July 1, 1938 to June 30, 1939

Balance, July 1, 1938.....	\$ 657.74
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RECEIPTS

Membership dues, Journal subscriptions and Yearbooks....	\$ 2,653.25
Exhibit receipts.....	1,139.90
Convention receipts.....	4,027.03
All-Conference band, orchestra and chorus	2,183.79
Registration fees and booklets.....	448.85

\$10,452.82

Total funds to be accounted for.....	\$11,110.56
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DISBURSEMENTS

Journal subscriptions, Yearbooks, and per capita share of membership dues to National treasury.....	\$ 1,608.05
To section groups for per capita share of 1938 dues.....	159.75
Administrative expenses, travel, supplies, etc.	705.75
Convention expense.....	5,134.45
All-Conference groups expense.....	2,017.32

\$ 9,625.32

Balance, June 30, 1939.....	\$ 1,485.24
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L. ALICE STURDY, Treasurer

Southern Conference for Music Education

July 1, 1938, to June 30, 1939

Balance, July 1, 1938.....	\$ 510.07
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RECEIPTS

Membership dues (active and associate).....	\$ 816.25
Convention income.....	2,256.59

\$3,072.84

	\$3,582.91
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DISBURSEMENTS

Convention expenses.....	\$2,410.80
President's office expense.....	118.43
State chairman expenses.....	64.97
Treasurer's expense.....	122.30
Telephone and telegraph.....	42.53
Postage	127.22
Stationery and supplies.....	98.90

\$2,985.15

Cash balance, June 30, 1939.....	\$ 597.76
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C. V. BUTTELMAN, Treasurer

Southwestern Music Educators Conference

July 1, 1938 to June 30, 1939

Balance, July 1, 1938:	
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Cash in bank.....	\$ 865.04
United States Savings Bonds.....	2,250.00

\$3,115.04

INCOME

Membership dues—per capita share.....	\$ 319.25
Profit on sale of bonds.....	20.00
Convention receipts.....	3,001.66

\$3,340.91

	\$6,455.95
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DISBURSEMENTS

Committee expenses.....	\$ 5.10
Convention expenses.....	3,579.25
Insurance	12.50
Miscellaneous expenses.....	10.44
Postage	96.08
President's office expense.....	138.29
State chairman expenses.....	5.41
Stationery and supplies.....	144.52
Telephone and telegraph.....	42.85
Treasurer's expense.....	5.00

\$4,039.44

Balance, June 30, 1939.....	\$2,416.51
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Represented by:

Cash in bank.....	\$ 541.51
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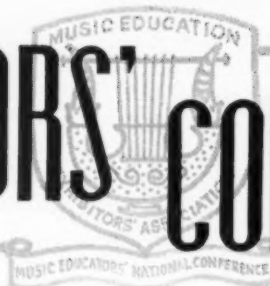
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Baxter Northup Music Co.....	128-130
C. C. Birchard & Co.....	47-49
Carrie Jacobs-Bond & Sons, Inc.....	1-4
Boosey-Hawkes-Belwin, Inc.....	103-106
Boston Music Company.....	1-4
Buescher Band Instrument Co.....	Room 2130
Chicago Musical College.....	109
The John Church Company.....	24-30
Clark-Brewer Teachers Agency.....	Room 2110
C. G. Conn, Ltd.....	64-68, 75-80, 84-86
Cundy Bettoney Co.....	Units A, B, C
Curtis Piano Course.....	12
Delta Omicron.....	Registration Table
Oliver Ditson Co.....	24-30
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J. Fischer & Bro.....	43
H. T. FitzSimons Company.....	39-40
Harold Flammer, Inc.....	44-46
Charles Foley.....	20
Sam Fox Publishing Co.....	10-11
Fuhrman Music Company.....	117-119
Ginn and Company.....	23, 32
Fred Gretsch Mfg. Co.....	55, 56, 59-61
Hall & McCreary Company.....	50-51
R. L. Huntzinger, Inc.....	1-4
G. C. Jenkins Co.....	57, 58
Jenkins Music Co.....	107, 108
Kay Musical Instrument Company.....	81-83
Neil A. Kjos Music Co.....	36-38
Krauth & Benninghofen.....	81-83
Leedy Mfg. Co.....	64-68, 75-80, 84-86
Lockie Music Exchange.....	69, 70
Lorenz Publishing Co.....	41, 42

Table Numbers

Ludwig & Ludwig, Inc.....	64-68, 75-80, 84-86
The Lymwood Line.....	145, 146
Lyon & Healy, Inc.....	17-19
Edward B. Marks Music Co., Inc.....	113
Mieessner Music Co.....	62, 63
Mills Music, Inc.....	110
The Modern Vocalist Institute.....	96
Mu Phi Epsilon.....	Registration Table
Music Library Press, Inc.....	114
Music Publishers Holding Corporation.....	120, 122
Myers and Carrington.....	31
F. E. Olds & Son.....	Units A, B, C
Ohio Band Instrument Co.....	125-127
Pan-American Band Inst. & Case Co.....	64-68, 75-80, 84-86
Penzel, Mueller & Co., Inc.....	81-83
Phi Beta.....	Registration Table
Morse M. Freeman, Inc.....	13-16
Theodore Presser Co.....	24-30
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Rico Products, Limited.....	97, 123
G. Ricordi & Co., Inc.....	52-54
Rubank, Inc.....	21, 22
Scherl & Roth, Inc.....	125-127
G. Schirmer, Inc.....	5-8
Sigma Alpha Iota.....	Registration Table
Silver Burdett Company.....	35, Room 2105
Clayton F. Summy Co.....	115, 116
Gordon V. Thompson.....	102
The University of Southern California	
Summer Session.....	Registration Table
Waters & Ross.....	Units A, B, C
The H. N. White Co.....	Room 2134
The Willis Music Co.....	1-4
The B. F. Wood Music Co.....	33, 34

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